THE

WORKS

OF

Alexander Pope, Esq;

BRITISH MUSEUM
30 SEP 68

THE

WORKS

OF

Alexander Pope, Eſq;

VOLUME the FIFTH.

CONTAINING HIS

MISCELLANIES

IN

PROSE.

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MEMOIRS

of the Extraordinary

Life, Works, and Diſcoveries

OF

MARTINUS SCRIBLERUS.

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INTRODUCTION

TO THE

READER.

IN the reign of Queen Anne, (which, notwithſtanding thoſe happy times which ſucceeded, every Engliſhman may remember) thou may'ſt poſſibly, gentle reader, have ſeen a certain venerable perſon who frequented the outſide of the palace of St James's, and who, by the gravity of his deportment and habit, was generally taken for a decayed gentleman of Spain. His ſtature was tall, his viſage long, his complexion olive, his brows were black and even, his eyes hollow yet piercing, his noſe inclined to aquiline, his beard neglected and mixed with grey: all this contributed to ſpread a ſolemn melancholy over his countenance. Pythagoras was not more ſilent, Pyrrho more motionleſs, nor Zeno more auſtere. His wig was as black and ſmooth as the plumes of a raven, and hung as ſtraight as the hair of a river-god riſing from the water. His cloak ſo compleatly covered his whole perſon, that whether or no he had any other cloaths (much leſs any linen) under it, I ſhall not ſay; but his ſword appeared a full yard behind him, and his manner of wearing it was ſo ſtiff, that it ſeemed grown to his thigh. His whole figure was ſo utterly unlike any thing of this world, that it was not natural for any man to aſk him a queſtion without bleſſing himſelf firſt. Thoſe

who never ſaw a *Jeſuit*, took him for one, and others believed him ſome *High Prieſt of the Jews*.

But under this macerated form was concealed a mind replete with ſcience, burning with a zeal of benefiting his fellow-creatures, and filled with an honeſt conſcious pride, mixed with a ſcorn of doing or ſuffering the leaſt thing beneath the dignity of a philoſopher. Accordingly he had a ſoul that would not let him accept of any offers of charity, at the ſame time that his body ſeemed but too much to require it. His lodging was in a ſmall chamber up four pair of ſtairs, where he regularly paid for what he had when he ate or drank; and he was often obſerved wholly to abſtain from both. He declined ſpeaking to any one, except the Queen, or her firſt miniſter, to whom he attempted to make ſome applications; but his real buſineſs or intentions were utterly unknown to all men. Thus much is certain, that he was obnoxious to the Queen's miniſtry; who, either out of jealouſy or envy, had him ſpirited away, and carried abroad as a dangerous perſon, without any regard to the known laws of the kingdom.

One day, as this gentleman was walking about dinner-time alone in the Mall, it happened that a manuſcript dropt from under his cloak, which my ſervant pick'd up, and brought to me. It was written in the Latin tongue, and contained many moſt profound ſecrets, in an unuſual turn of reaſoning and ſtyle. The firſt leaf was inſcribed with theſe words, *Codicillus, ſeu liber memorialis, Martini Scribleri.* The book was of ſo wonderful a nature, that it was incredible what a deſire I conceived that moment to be acquainted with the author, who I clearly percei-

ved was ſome great philoſopher in diſguiſe. I ſeveral times endeavoured to ſpeak to him, which he as often induſtriouſly avoided. At length I found an opportunity (as he ſtood under the Piazza by the dancing-room in St James's) to acquaint him in the Latin tongue, that his manuſcript was fallen into my hands; and, ſaying this, I preſented it to him, with great encomiums on the learned author. Hereupon he took me aſide, ſurveyed me over with a fixt attention, and opening the claſps of the parchment cover, ſpoke (to my great ſurpriſe) in Engliſh, as follows:

" Courteous ſtranger, whoever thou art, I em-
" brace thee as my beſt friend; for either the ſtars
" and my art are deceitful, or the deſtined time is
" come which is to manifeſt Martinus Scriblerus to
" the world, and thou the perſon choſen by Fate for
" this taſk. What thou ſeeſt in me is a body exhauſted
" by the labours of the mind. I have found in
" Dame Nature not indeed an unkind, but a very
" coy miſtreſs. Watchful nights, anxious days,
" ſlender meals, and endleſs labours, muſt be the
" lot of all who purſue her, through her labyrinths
" and mæanders. My firſt vital air I drew in this
" iſland (a ſoil fruitful of philoſophers) but my
" complexion is become aduſt, and my body arid,
" by viſiting lands (as the poet has it) *alio ſub ſole*
" *calentes*. I have, through my whole life, paſſed
" under ſeveral diſguiſes and unknown names, to
" ſcreen myſelf from the envy and malice which
" mankind expreſs againſt thoſe who are poſſeſſed of
" the *arcanum magnum*. But at preſent I am forced
" to take ſanctuary in the Britiſh Court, to avoid the
" revenge of a cruel Spaniard, who has purſued me
" almoſt through the whole terraqueous globe. Be-

" ing about four years ago in the city of Madrid in
" queſt of natural knowledge, I was informed of a
" lady who was marked with a pomegranate upon
" the inſide of her right thigh, which bloſſomed, and,
" as it were, ſeemed to ripen in the due ſeaſon.
" Forthwith was I poſſeſſed with an inſatiable cu-
" rioſity to view this wonderful phænomenon. I felt
" the ardour of my paſſion encreaſe as the ſeaſon
" advanced, till, in the month of July, I could no
" longer contain. I bribed her duenna, was admit-
" ted to the bath, ſaw her undreſſed, and the won-
" der diſplayed. This was ſoon after diſcovered by
" the huſband, who finding ſome letters I had writ
" to the duenna, containing expreſſions of a doubt-
" ful meaning, ſuſpected me of a crime moſt alien
" from the purity of my thoughts. Incontinently
" I left Madrid by the advice of friends, have been
" purſued, dogged, and way-laid through ſeveral
" nations, and even now ſcarce think myſelf ſecure
" within the ſacred walls of this palace. It has been my
" good fortune t ohave ſeen all the grand phænomena
" of nature, excepting an earthquake; which I wait-
" ed for in Naples three years in vain; and now by
" means of ſome Britiſh ſhip (whoſe colours no Spa-
" niard dare approach *) I impatiently expect a ſafe
" paſſage to Jamaica, for that benefit. To thee, my
" friend, whom Fate has marked for my hiſtoriogra-
" pher, I leave theſe my Commentaries, and others
" of my works. No more—be faithful and impartial."

He ſoon after performed his promiſe, and left me the Commentaries, giving me alſo further lights by many conferences; when he was unfortunately ſnatched away (as I before related) by the jealouſy of the Queen's miniſtry.

* This marks the time when the introduction was written.

Though I was thus, to my eternal grief, deprived of his converſation, he for ſome years continued his Correſpondence, and communicated to me many of his Projects for the benefit of mankind. He ſent me ſome of his Writings, and recommended to my care the recovery of others, ſtraggling about the world, and aſſumed by other men. The laſt time I heard from him was on occaſion of his Strictures on the Dunciad: ſince when, ſeveral years being elapſed, I have reaſon to believe this excellent perſon is either dead, or carried by his vehement thirſt of knowledge into ſome remote, or perhaps undiſcovered Region of the world. In either caſe, I think it a debt no longer to be delayed, to reveal what I know of this Prodigy of Science, and to give the Hiſtory of his Life, and of his extenſive merits to mankind; in which I dare promiſe the Reader, that, whenever he begins to think any one chapter dull, the ſtyle will be immediately changed in the next.

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MEMOIRS

OF

MARTINUS SCRIBLERUS.

BOOK I. CHAP. I.

Of the Parentage and Family of Scriblerus, how he was begot, what Care was taken of him before he was born, and what Prodigies attended his birth.

IN the city of Munſter in Germany, lived a grave and learned Gentleman, by profeſſion an Antiquary; who, among all his invaluable Curioſities, eſteemed none more highly, than a ſkin of the

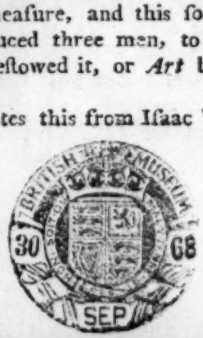
Memoirs.] Mr Pope, Dr Arbuthnot, and Dr Swift projected to write a ſatire, in conjunction, *on the abuſes of human learning;* and to make it the better received, they propoſed to do it in the manner of Cervantes (the original author of this ſpecies of ſatire) under the hiſtory of ſome feigned adventures. They had obſerved thoſe *abuſes* ſtill kept their ground againſt all that the ableſt and graveſt authors could ſay to diſcredit them; they concluded therefore, the force of ridicule was wanting to quicken their diſgrace; which was here in its place, when the abuſes had been already detected by ſober reaſoning; and *Truth* in no danger to ſuffer by the *premature* uſe of ſo powerful an inſtrument. But the ſeparation of our author's friends, which ſoon after happened, with the death of one, and the infirmities of the other, put a final ſtop to their project, when they had only drawn out an imperfect eſſay towards it, under the title of the *Firſt book of the Memoirs of Scriblerus.*

true Pergamenian Parchment, which hung at the upper end of his hall. On this was curiouſly traced the ancient pedigree of the *Scribleri*, with all their Alliances and collateral Relations (among which were reckoned Albertus Magnus, Paracelſus Bombaſtus, and the famous Scaligers in old time Princes of Verona) and deduced even from the times of the Elder Pliny to Cornelius Scriblerus; for ſuch was the name of this venerable Perſonage; whoſe glory it was, that, by the ſingular virtue of the Women, not one had a head of a different caſt from his family.

His wife was a Lady of ſingular beauty, whom not for that reaſon only he eſpouſed; but becauſe ſhe was undoubted daughter either of the great Scriverius, or of Gaſpar Barthius. It happened on a time the ſaid Gaſpar made a viſit to Scriverius at Haerlem, taking with him a comely Lady of his acquaintance, who was ſkilful in the Greek tongue, of whom the learned Scriverius became ſo enamoured, as to inebriate his friend, and be familiar with his Miſtreſs. I am not ignorant of what * Columeſius affirms, that the learned Barthius was not ſo over-

Polite letters never loſt more than in the defeat of this ſcheme, in which each of this illuſtrious triumvirate would have found exerciſe for his own peculiar talent, beſides conſtant employment for that they all had in common. Dr Arbuthnot was ſkilled in every thing which related to *ſcience;* Mr Pope was a maſter in the *fine arts;* and Dr Swift excelled in the *knowledge of the world. Wit* they had all in equal meaſure, and this ſo large, that no age perhaps ever produced three men, to whom *Nature* had more bountifully beſtowed it, or *Art* brought it to higher perfection.

* Columeſius relates this from Iſaac Voſſius, in his Opuſcul, p. 102.



taken, but he perceived it; and in revenge ſuffered this unfortunate Gentlewoman to be drowned in the Rhine at her return. But Mrs Scriblerus (the iſſue of that amour) was a living proof of the falſehood of this report. Dr Cornelius was farther induced to his marriage, from the certain information that the aforeſaid Lady, the mother of his wife, was related to Cardan on the father's ſide, and to Aldrovandus on the mother's: beſides which, her Anceſtors had been profeſſors of Phyſic, Aſtrology, or Chymiſtry, in German Univerſities, from generation to generation.

With this fair Gentlewoman had our Doctor lived in a comfortable union for about ten years: but this our ſober and orderly pair, without any natural infirmity, and with a conſtant and frequent compliance to the chief duty of conjugal life, were yet unhappy, in that Heaven had not bleſſed them with any iſſue. This was the utmoſt grief to the good man; eſpecially conſidering what exact precautions and methods he had uſed to procure that bleſſing: for he never had cohabitation with his ſpouſe, but he pondered on the Rules of the Ancients, for the generation of Children of Wit. He ordered his diet according to the preſcription of Galen, confining himſelf and his wife for almoſt the whole firſt year to Goat's * Milk and Honey. It unfortunately befel her, when ſhe was about four months gone with child, to long for ſomewhat, which that author inveighs againſt as prejudicial to the underſtanding of the infant. This her huſband thought fit to deny her, affirming, it was better to be childleſs, than to

* Galen. Lib. de Cibis boni et mali ſucci, cap. 3.

become the Parent of a Fool. His wife miſcarried; but as the abortion proved only a female Fœtus, he comforted himſelf, that, had it arrived to perfection, it would not have anſwered his account; his heart being wholly fixed upon the learned Sex. However, he diſdained not to treaſure up the Embryo in a Vial, among the curioſities of his family.

Having diſcovered that Galen's preſcription could not determine the ſex, he forthwith betook himſelf to Ariſtotle. Accordingly he with-held the nuptial embrace when the wind was in any point of the South; this * author aſſerting that the groſſneſs and moiſture of the ſoutherly winds occaſion the procreation of females, and not of males. But he redoubled his diligence when the wind was at Weſt, a wind on which that great philoſopher beſtowed the encomiums of father of the earth, breath of the Elyſian fields, and other glorious elogies. For our learned man was clearly of opinion, that the ſemina out of which animals are produced, are animalcula ready formed, and received in with the air.

Under theſe regulations, his wife, to his unexpreſſible joy, grew pregnant a ſecond time; and (what was no ſmall addition to his happineſs) he juſt then came to the poſſeſſion of a conſiderable Eſtate, by the death of her Uncle, a wealthy Jew, who reſided at London. This made it neceſſary for him to take a journey to England; nor would the care of his poſterity let him ſuffer his Wife to remain behind him. During the voyage, he was perpetually taken up on the one hand how to employ his great Riches, and on the other, how to educate his Child. He had already determined to ſet apart ſeveral annual ſums,

* Ariſt. §. xiv. prop. 5.

for the recovery of *Manuſcripts*, the effoſion of *Coins*, the procuring of *Mummies*; and for all thoſe curious diſcoveries by which he hoped to become (as himſelf was wont to ſay) a ſecond *Peireſkius**. He had already chalked out all poſſible ſchemes for the improvement of a male child; yet was ſo far prepared for the worſt that could happen, that before the nine months were expired, he had compoſed two Treatiſes of Education; one he called *A Daughter's Mirrour*, and the other *A Son's Monitor*.

This is all we can find relating to Martinus, while he was in his mother's womb, excepting that he was entertained there with a Concert of Muſic once in twenty-four hours, according to the cuſtom of the Magi: and that on a † particular day, he was obſerved to leap and kick exceedingly, which was on the firſt of April, the birth-day of the great *Baſilius Valentinus*.

The truth of this, and every preceding fact, may be depended upon, being taken literally from the Memoirs. But I muſt be ſo ingenuous as to own, that the Accounts are not ſo certain of the exact time and place of his birth. As to the firſt, he had the common frailty of old men, to conceal his age: as to the ſecond, I only remember to have heard him ſay that he firſt ſaw the light in St Giles's Pariſh. But in the inveſtigation of this point, Fortune hath favoured our diligence. For one day as I was paſſi

* There was a great deal of trifling pedantry and curioſity in that great man's character.

† Ramſay's Cyrus. It was with judgment that the authors choſe rather to ridicule the modern relator of this ridiculous practice, than the Ancients from whence he took it: as it is a ſure inſtance of folly, when, amongſt the many excellent things which may be learned from Antiquity, we find a modern writer only picking out their abſurdities.

by the *Seven Dials*, I overheard a diſpute concerning the place of Nativity of a great Aſtrologer, which each man alledged to have been in his own ſtreet. The circumſtances of the time, and the deſcription of the perſon, made me imagine it might be that univerſal Genius whoſe life I am writing. I returned home, and having maturely conſidered their ſeveral arguments, which I found to be of equal weight, I quieted my curioſity with this natural concluſion, that he was born in ſome point common to all the ſeven ſtreets; which muſt be that on which the column is now erected. And it is with infinite pleaſure that I ſince find my conjecture confirmed by the following paſſage in the Codicil to Mr Neal's Will.

I appoint my Executors to engrave the following Inſcription on the Column in the Centre of the ſeven ſtreets which I erected.

LOC. NAT. INCLVT. PHILOS. MAR. SCR.

But Mr Neal's order was never performed, becauſe the Executors durſt not adminiſter.

Nor was the Birth of this great man unattended with Prodigies. He himſelf has often told me, that on the night before he was born, Mrs Scriblerus dream'd ſhe was brought to bed of a huge *Ink-horn*, out of which iſſued ſeveral large ſtreams of Ink, as it had been a fountain. This dream was by her huſband thought to ſignify, that the child ſhould prove a very voluminous Writer. Likewiſe a * *Crab-tree* that had been hitherto barren, appeared on a ſudden laden with a vaſt quantity of Crabs. This ſign alſo the old gentleman imagined to be a prognoſtic of the acuteneſs of his Wit. A great ſwarm † of

* Virgil's Laurel, Donat. † Plato, Lucan, &c.

Waſps played round his cradle without hurting him, but were very troubleſome to all in the room beſides: This ſeemed a certain preſage of the effects of his Satire. A Dunghill was ſeen within the ſpace of one night to be covered all over with *Muſhrooms:* This ſome interpreted to promiſe the infant great fertility of Fancy, but no long duration to his works; but the Father was of another opinion.

But what was of all moſt wonderful, was a thing that ſeemed a monſtrous *Fowl*, which juſt then dropt through the ſky-light, near his wife's apartment. It had a large body, two little diſproportioned wings, a prodigious tail, but no head. As its colour was white, he took it at firſt ſight for a Swan, and was concluding his ſon would be a Poet: but on a nearer view, he perceived it to be ſpeckled with black, in the form of letters; and that it was indeed a paper-kite which had broke its leaſh by the impetuoſity of the wind. His back was armed with the Art Military, his belly was filled with phyſic, his wings were the wings of Quarles and Withers, the ſeveral nodes of his voluminous tail were diverſified with ſeveral branches of ſcience; where the Doctor beheld with great joy a knot of Logic, a knot of Metaphyſic, a knot of Caſuiſtry, a knot of Polemical Divinity, and a knot of Common-Law, with a *Lanthorn of Jacob Behmen.*

There went a report in the family, that, as ſoon as he was born, he uttered the voice of nine ſeveral animals: he cried like a Calf, bleated like a Sheep, chattered like a Mag-pye, grunted like a Hog, neighed like a Foal, croaked like a Raven, mewed like a Cat, gabbled like a Gooſe, and brayed like an Aſs. And the next morning he was found playing in his bed

with two owls, which came down the chimney. His father greatly rejoiced at all theſe ſigns, which betokened the variety of his Eloquence, and the extent of his learning: but he was more particularly pleaſed with the laſt, as it nearly reſembled what happened at the birth of Homer *.

CHAP. II.

The Speech of Cornelius over his Son, at the hour of his birth.

NO ſooner was the cry of the infant heard, but the old gentleman ruſhed into the room, and ſnatching it into his arms, examined every limb with attention. He was infinitely pleaſed to find, that the child had the wart of Cicero, the wry neck of Alexander, knots upon his legs like Marius, and one of them ſhorter than the other, like Ageſilaus. The good Cornelius alſo hoped he would come to ſtammer like Demoſthenes, in order to be as eloquent; and in time arrive at many other defects of famous men. He held the child ſo long, that the midwife, grown out of all patience, ſnatched it from his arms, in order to ſwaddle it. "Swaddle him! "(quoth he) far be it from me to ſubmit to ſuch a "pernicious Cuſtom. Is not my ſon a Man? and is "not Man the Lord of the univerſe? Is it thus you "uſe this Monarch at his firſt arrival in his domini-"ons, to manacle and ſhackle him hand and foot? "Is this what you call to be free-born? If you have

* Vid. Euſtath. in Odyſſ. l. xii. et Alex. Paphio, et Leo. Allat. de patr. Hom. pag. 45.

no regard to his natural Liberty, at leaſt have ſome to his natural Faculties. Behold with what agility he ſpreadeth his Toes, and moveth them with as great variety as his fingers! a power which, in the ſmall circle of a year, may be totally aboliſhed, by the enormous confinement of ſhoes and ſtockings. His Ears (which other animals turn with great advantage towards the ſonorous object) may, by the miniſtry of ſome accurſed nurſe, for ever ly flat and immoveable. Not ſo the ancients, they could move them at pleaſure, and accordingly are often deſcribed *arrectis auribus.*" "What a devil (quoth the midwife) would you have your ſon move his ears like a drill?" "Yes, fool, (ſaid he) why ſhould he not have the perfection of a drill, or of any other animal?" Mrs Scriblerus, who lay all this while fretting at her huſband's diſcourſe, at laſt broke out to this purpoſe. "My dear, I have had many diſputes with you upon this ſubject before I was a month gone: We have but one child, and cannot afford to throw him away upon experiments. I'll have my boy bred up like other gentlemen, at home, and always under my own eye." All the goſſips with one voice, cried, Ay, ay; but Cornelius broke out in this manner, "What, bred at home! Have I taken all this pains for a creature that is to live the inglorious life of a cabbage, to ſuck the nutritious juices from the ſpot where he was firſt planted? No; to perambulate this terraqueous globe is too ſmall a range; were it permitted he ſhould at leaſt make the tour of the whole ſyſtem of the ſun. Let other mortals pore upon maps, and ſwallow the legends of lying travellers: the ſon of Cornelius ſhall make

" his own legs his compaſſes; with thoſe he ſhall
" meaſure continents, iſlands, capes, bays, ſtreights,
" and iſthmus's. He ſhall himſelf take the altitude
" of the higheſt mountains, from the peak of Derby
" to the peak of Teneriff; when he has viſited the
" top of Taurus, Imaus, Caucaſus, and the famous
" Ararat, where Noah's ark firſt moored, he may take
" a ſlight view of the ſnowy Riphæans, nor would I
" have him neglect Athos and Olympus, renowned
" for poetical fictions. Thoſe that vomit fire will de-
" ſerve a more particular attention: I will therefore
" have him obſerve with great care Veſuvius, Ætna,
" the burning mountain of Java, but chiefly Hecla,
" the greateſt rarity in the Northern Regions. Then
" he may likewiſe contemplate the wonders of the
" Mephitick cave. When he has dived into the bow-
" els of the earth, and ſurveyed the works of Nature
" under ground, and inſtructed himſelf fully in the
" nature of Volcanos, Earthquakes, Thunders, Tem-
" peſts, and Hurricanes, I hope he will bleſs the
" world with a more exact ſurvey of the deſerts of
" Arabia and Tartary, than as yet we are able to
" obtain: Then will I have him croſs the ſeven
" Gulphs, meaſure the currents in the fifteen famous
" Streights, and ſearch for thoſe fountains of freſh
" water, that are at the bottom of the Ocean." —At
theſe laſt words Mrs Scriblerus fell into a trembling:
the deſcription of this terrible Scene made too violent
an impreſſion upon a woman in her condition, and
threw her into a ſtrong hyſteric fit; which might
have proved dangerous, if Cornelius had not been
puſhed out of the room by the united force of the wo-
men.

CHAP. III.

Shewing what befel the Doctor's Son and his Shield, on the day of the Chriſt'ning.

THE day of the Chriſt'ning being come, and the houſe filled with Goſſips, the levity of whoſe converſation ſuited but ill with the gravity of Dr Cornelius, he caſt about how to paſs this day more agreeably to his character; that is to ſay, not without ſome *profitable conference*, nor wholly without obſervance of ſome *ancient cuſtom*.

He remembered to have read in Theocritus, that the cradle of Hercules was a ſhield; and being poſſeſſed of an antique *buckler*, which he held as a moſt ineſtimable relick, he determined to have the infant laid therein, and in that manner brought into the ſtudy, to be ſhown to certain learned men of his acquaintance.

The regard he had for this ſhield, had cauſed him formerly to compile a diſſertation concerning it *, proving from the ſeveral properties, and particularly the colour of the ruſt, the exact chronology thereof.

With this treatiſe, and a moderate ſupper, he propoſed to entertain his gueſts; though he had alſo another deſign, to have their aſſiſtance in the calculation of his ſon's *nativity*.

He therefore took the buckler out of a caſe (in which he always kept it, leſt it might contract any modern ruſt), and intruſted it to his houſe-maid,

* See the Diſſertation on Dr Woodward's Shield.

with orders, that, when the company was come, ſhe ſhould lay the child carefully in it, covered with a mantle of blue ſattin.

The gueſts were no ſooner ſeated, but they entered into a warm debate about the *Triclinium*, and the manner of *Decubitus* of the Ancients, which Cornelius broke off in this manner:

"This day, my friends, I purpoſe to exhibit my "ſon before you; a child not wholly unworthy of "inſpection, as he is deſcended from a race of virtuoſi. Let the phyſiognomiſts examine his features; let the chirographiſts behold his palm; "but above all, let us conſult for the calculation of "his nativity. To this end, as the child is not "vulgar, I will not preſent him unto you in a vulgar manner. He ſhall be cradled in my ancient "ſhield, ſo famous through the univerſities of Europe. You all know how I purchaſed that invaluable piece of antiquity, at the great (though "indeed inadequate) expence of all the plate of "our family; how happily I carried it off, and how "triumphantly I tranſported it hither, to the inexpreſſible grief of all Germany. Happy in every "circumſtance, but that it broke the heart of the "great Melchior Inſipidus."

Here he ſtopped his ſpeech, upon ſight of the maid, who entered the room with the child. He took it in his arms, and proceeded:

"Behold, then, my child; but firſt behold the "ſhield. Behold this ruſt,—or rather let me call it "this precious Ærugo,—behold this beautiful var"niſh of time,—this venerable verdure of ſo many "ages—"

In ſpeaking theſe words, he ſlowly lifted up the mantle, which covered it, inch by inch; but at

every inch he uncovered, his cheeks grew paler, his hand trembled, his nerves failed, till on ſight of the whole, the tremor became univerſal: the ſhield and the infant both dropt to the ground, and he had only ſtrength enough to cry out, "O God! my "ſhield, my ſhield!"

The truth was, the maid (extremely concerned for the reputation of her own cleanlineſs, and her young maſter's honour) had ſcoured it as clean as her Andirons *.

Cornelius ſunk back on a chair, the gueſts ſtood aſtoniſhed, the infant ſqual'd, the maid ran in, ſnatched it up again in her arms, flew into her miſtreſs's room, and told what had happened. Down ſtairs in an inſtant hurried all the goſſips, where they found the Doctor in a trance: Hungary-water, hartſhorn, and the confuſed noiſe of ſhrill voices, at length awakened him: when, opening his eyes, he ſaw the ſhield in the hands of the houſe-maid. "O "Woman! Woman!" he cried, (and ſnatched it violently from her) "was it to thy ignorance that "this relick owes its ruin? Where, where is the "beautiful cruſt that covered thee ſo long? where "thoſe traces of time, and *fingers* as it were of anti-"quity? Where all thoſe beautiful obſcurities, the "cauſe of much delightful diſputation, where doubt "and curioſity went hand in hand, and eternally "exerciſed the ſpeculations of the learned? All "this the rude touch of an ignorant woman hath "done away. The *curious prominence* at the belly of "that figure, which ſome taking for the *Cuſpis* of a

* Poor Vadius, long with learned ſpleen devour'd,
Can taſte no pleaſure ſince his ſhield was ſcour'd.

" ſword, denominated a Roman ſoldier; others ac-
" counting the *Inſignia Virilia*, pronounced to be one
" of the *Dii Termini*; behold ſhe hath cleaned it in
" like ſhameful ſort, and ſhewn it to be the head of
" a nail. O my ſhield! my ſhield! well may I ſay
" with Horace, *non bene relicta parmula.*"

The goſſips not at all inquiring into the cauſe of his ſorrow, only aſked if the child had no hurt? and cried, " Come, come, all is well: what has the " woman done but her duty? a tight cleanly wench " I warrant her; what a ſtir a man makes about a " *Baſon*, that an hour ago, before this labour was " beſtowed upon it, a country-barber would not " have hung at his ſhop-door!" " A *Baſon!* (cried " another) no ſuch matter, 'tis nothing but a paul- " try old *Sconce*, with the nozzle broke off." The learned gentlemen, who till now had ſtood ſpeech-leſs, hereupon looking narrowly on the ſhield, de-clared their aſſent to this latter opinion; and deſired Cornelius to be comforted, aſſuring him it was a *Sconce* and no other. But this, inſtead of comfort-ing, threw the Doctor into ſuch a violent fit of paſ-ſion, that he was carried off groaning and ſpeechleſs to bed; where being quite ſpent, he fell into a kind of ſlumber.

CHAP. IV.

Of the Suction and Nutrition of the Great Scriblerus in his Infancy, and of the firſt Rudiments of his Learning.

AS ſoon as Cornelius awaked, he raiſed himſelf on his elbow, and caſting his eye on Mrs Scri-blerus, ſpoke as follows. " Wiſely was it ſaid by

" Homer, that in the cellar of Jupiter are two bar-
" rels, the one of good, the other of evil, which he
" never beſtows on mortals ſeparately, but con-
" ſtantly mingles them together. Thus at the ſame
" time hath Heaven bleſſed me with the birth of a
" ſon, and afflicted me with the ſcouring of my ſhield.
" Yet let us not repine at his diſpenſations, who
" gives, and who takes away; but rather join in
" prayer, that the ruſt of antiquity which he hath
" been pleaſed to take from my ſhield, may be added
" to my ſon; and that ſo much of it, as it is my pur-
" poſe he ſhall contract in his Education, may never
" be deſtroyed by any modern poliſhing."

He could no longer bear the ſight of the Shield, but ordered it ſhould be removed for ever from his eyes. It was not long after purchaſed by Dr Woodward, who, by the aſſiſtance of Mr Kemp, incruſted it with a new ruſt, and is the ſame whereof a cut hath been engraved, and exhibited to the great contentation of the learned.

Cornelius now began to regulate the Suction of his child. Seldom did there paſs a day without diſputes between him and the Mother, or the Nurſe, concerning the nature of Aliment. The poor woman never dined but he denied her ſome diſh or other, which he judged prejudicial to her milk. One day ſhe had a longing deſire for a piece of beef, and as ſhe ſtretched her hand towards it, the old gentleman drew it away, and ſpoke to this effect. " Hadſt thou read
" the Ancients, O Nurſe, thou wouldſt prefer the
" welfare of the Infant which thou nouriſheſt, to
" the indulging of an irregular and voracious Appe-
" tite. Beef, it is true, may confer a robuſtneſs on
" the limbs of my ſon, but will hebetate and clog

" his intellectuals." While he ſpoke this, the Nurſe looked upon him with much anger, and now and then caſt a wiſhful eye upon the beef.—" Paſſion, " (continued the Doctor, ſtill holding the diſh) throws " the mind into too violent a fermentation; it is " a kind of fever of the ſoul, or, as Horace expreſ- " ſes it, *a ſhort Madneſs.* Conſider, woman, that " this day's ſuction of my ſon may cauſe him to " imbibe many ungovernable paſſions, and in a " manner ſpoil him for the temper of a philoſopher. " Romulus, by ſucking a wolf, became of a fierce " and ſavage diſpoſition: and were I to breed ſome " Ottoman Emperor, or Founder of a military com- " monwealth, perhaps I might indulge thee in this " carnivorous appetite."— What, interrupted the Nurſe, beef ſpoil the underſtanding? that's fine in- deed—how then could our parſon preach as he does upon beef, and pudding too, if you go to that? Don't tell me of your Ancients; had not you almoſt killed the poor babe with a diſh of Dæmonial black Broth?—" Lacedæmonian black broth, thou wouldſt " ſay, (replied Cornelius) but I cannot allow the " ſurfeit to have been occaſioned by that diet, " ſince it was recommended by the Divine Lycur- " gus. No, Nurſe, thou muſt certainly have eaten " ſome meats of ill digeſtion the day before, and " that was the real cauſe of his diſorder. Conſider, " woman, the different temperaments of different " nations: What makes the Engliſh phlegmatic and " melancholy, but beef? What renders the Welſh ſo " hot and choleric, but cheeſe and leeks? The French " derive their levity from their ſoups, frogs, and " muſhrooms: I would not let my ſon dine like an " Italian, leſt like an Italian he ſhould be jealous " and revengful: The warm and ſolid diet of Spain

" may be more beneficial, as it might endow him " with a profound gravity, but at the ſame time " he might ſuck in with their food their intolerable " vice of pride. Therefore, nurſe, in ſhort, I hold " it requiſite to deny you, at preſent, not only beef, " but likewiſe whatſoever any of thoſe nations eat." During this ſpeech, the nurſe remained pouting and marking her plate with the knife, nor would ſhe touch a bit during the whole dinner. This the old gentleman obſerving, ordered that the child, to avoid the riſk of imbibing ill humours, ſhould be kept from her breaſt all that day, and be fed with butter mixed with honey, according to a preſcription he had met with ſomewhere in Euſtathius upon Homer. This indeed gave the child a great looſeneſs, but he was not concerned at it, in the opinion that whatever harm it might do his body, would be amply recompenſed by the improvements of his underſtanding. But from thenceforth he inſiſted every day upon a particular diet to be obſerved by the nurſe; under which having been long uneaſy, ſhe at laſt parted from the family, on his ordering her for dinner the *paps* of a *ſow* with pig; taking it as the higheſt indignity, and a direct inſult upon her ſex and calling.

Four years of young Martin's life paſſed away in quabbles of this nature. Mrs Scriblerus conſidered it was now time to inſtruct him in the fundamentals of religion, and to that end took no ſmall pains in teaching him his *Catechiſm*. But Cornelius looked upon this as a tedious way of inſtruction, and therefore employed his head to find out more pleaſing methods, the better to induce him to be fond of learning. He would frequently carry him to the *puppet-ſhow* of the creation of the world, where the

child, with exceeding delight, gained a notion of the hiſtory of the bible. His firſt rudiments in prophane hiſtory were acquired by ſeeing of *Raree-ſhows*, where he was brought acquainted with all the princes of Europe. In ſhort, the old gentleman ſo contrived it, to make every thing contribute to the improvement of his knowledge, even to his very dreſs. He invented for him a geographical ſuit of cloaths, which might give him ſome hints of that ſcience, and likewiſe ſome knowledge of the commerce of different nations. He had a French hat with an African feather, Holland ſhirts and Flanders lace, Engliſh cloth lined with Indian ſilk, his gloves were Italian, and his ſhoes were Spaniſh: he was made to obſerve this, and daily catechiſed thereupon, which his father was wont to call *travelling at home*. He never gave him a fig or an orange, but he obliged him to give an account from what country it came. In natural hiſtory he was much aſſiſted by his curioſity in *Sign-poſts*, in ſo much that he hath often confeſſed he owed to them the knowledge of many creatures which he never found ſince in any author, ſuch as white lions, golden dragons, *&c.* He once thought the ſame of green men, but had ſince found them mentioned by Kercherus, and verified in the hiſtory of William of Newbury *.

His diſpoſition to the mathematics was diſcovered very early, by his drawing † parallel lines on his bread and butter, and interſecting them at equal

* Gul. Neubrig. Book i. ch. 27.

† Paſcal's Life,—Locke of Educ. *&c.*——There are ſome extravagant lies told of the excellent Paſcal's amazing genius for mathematics in his early youth; and ſome trifling directions given for the introduction to the elements of ſcience, in Mr Locke's book of education.

ngles, ſo as to form the whole ſuperficies into quares. But in the midſt of all theſe improvements ſtop was put to his learning the *Alphabet*, nor ould he let him proceed to letter D, till he could ruly and diſtinctly pronounce C in the ancient manner, at which the child unhappily boggled for near hree months. He was alſo obliged to delay his earning to *write*, having turned away the writing-aſter becauſe he knew nothing of Fabius's waxen-ables.

Cornelius having read, and ſeriouſly weighed the ethods by which the famous Montaigne was edu-ated *, and reſolving in ſome degree to exceed them, eſolved he ſhould ſpeak and learn nothing but the earned languages, and eſpecially the Greek; in hich he conſtantly ate and drank, according to omer. But what moſt conduced to his eaſy attain-ent of this language, was his love of gingerbread; hich his father obſerving, cauſed it to be ſtamped ith the letters of the Greek alphabet; and the hild the very firſt day ate as far as Iota. By his articular application to this language above the reſt, e attained ſo great a proficiency therein, that Gre-ovius ingenuouſly confeſſes he durſt not confer with his child in Greek at eight years old †; and at four-

* Who was taught Latin in his nurſe's arms, and not uffered to hear a word of his mother-tongue, till he could peak the other perfectly.

† So Montaigne ſays of his Latin. George Bucanan et Mark Antoine Muret, mes precepteurs domeſtiques, m'ont dit ſouvent que j'avois ce language en mon enfance ſi preſt t ſi a main qu'ils craignoient a m'accoſter.—Somme, nous ous latinizames tant, qu'il en regorgea juſque a nos villa-es tout autor, ou il y a encores, et ont pris pied par l'uſage luſieurs appellations Latines d'Artiſans et d'outils.

teen he compoſed a tragedy in the ſame language as the younger ‡ Pliny had done before him.

He learned the Oriental languages of Erpenius who reſided ſome time with his father for that purpoſe. He had ſo early a reliſh for the eaſtern way of writing, that even at this time he compoſed (in imitation of it) the *Thouſand and one Arabian Tales* and alſo the *Perſian Tales*, which have been ſince tranſlated into ſeveral languages, and lately into our own with particular elegance, by Mr Ambroſe Philips. In this work of his childhood, he was not a little aſſiſted by the hiſtorical traditions of his nurſe.

CHAP. V.

A Diſſertation upon Play-things.

HERE follow the Inſtructions of Cornelius Scriblerus concerning the Plays and Play-things to be uſed by his ſon Martin.

" *Play* was invented by the *Lydians* as a remedy
" againſt *Hunger*. Sophocles ſays of Palamedes, that
" he invented *Dice* to ſerve ſomtimes inſtead of a
" Dinner. It is therefore wiſely contrived by Na-
" ture, that Children, as they have the keeneſt *Appe-*
" *tites*, are moſt addicted to *Plays*. From the ſame
" cauſe, and from the unprejudiced and incorrupt
" ſimplicity of their minds it proceeds, that the Plays
" of the Ancient Children are preſerved more entire
" than any other of their Cuſtoms *. In this ma-

‡ Plin. Epiſt. lib. vii.

* Dr. Arbuthnot uſed to ſay, that notwithſtanding all the boaſts of the ſafe conveyance of *Tradition*, it was no where preſerved pure and uncorrupt but amongſt Children; whoſe Games and Plays are delivered down invariably from one generation to another.

ter I would recommend to all who have any concern in my Son's Education, that they deviate not in the leaſt from the primitive and ſimple Antiquity.

" To ſpeak firſt of the *Whiſtle*, as it is the firſt of all Play-things: I will have it exactly to correſpond with the ancient *Fiſtula*, and accordingly to be compoſed *ſeptem paribus diſjuncta cicutis.*

" I heartily wiſh a diligent ſearch may be made after the true *Crepitaculum*, or *Rattle* of the Ancients, for that (as *Archytas Tarentinus* was of opinion) kept the Children from breaking Earthen Ware. The *China* cups in theſe days are not at all the ſafer for the modern *Rattles*; which is an evident proof how far their *Crepitacula* exceeded ours.

" I would not have Martin as yet to ſcourge a *Top*, till I am better informed whether the *Trochus*, which was recommended by *Cato*, be really our preſent *Top*, or rather the *Hoop* which the boys drive with a ſtick. Neither *Croſs* and *Pile*, nor *Ducks* and *Drakes* are quite ſo ancient as *Handy-dandy*, though Macrobius and St Auguſtine take notice of the firſt, and Minutius Fœlix deſcribes the latter; but *Handy-dandy* is mentioned by Ariſtotle, Plato and Ariſtophanes.

" The Play which the Italians call *Cinque*, and the French *Mourre*, is extremely ancient; it was played at by *Hymen* and *Cupid* at the Marriage of *Pſyche*, and termed by the Latins, *digitis micare.*"

" Julius Pollux deſcribes the *Omilla* or *Chuck-farthing:* though ſome will have our modern Chuck-farthing to be nearer the *Aphetinda* of the Ancients. He alſo mentions the *Baſilinda*, or *King I am;* and *Myinda*, or *Hoopers-hide.*

" But the *Chytrindra* deſcribed by the ſame Author

" is certainly not our *Hot-cockle*; for that was b
" pinching, and not by ſtriking; though there ar
" good authors who affirm the *Rathapygiſmus* to b
" yet nearer the modern *Hot-cockles*. My ſon Mar
" tin may uſe either of them indifferently, they be
" ing equally antique.

" *Building of Houſes* and *Riding upon Sticks* have bee
" uſed by children in all ages, *Ædificare caſas*, *equita*
" *in arundine longa*. Yet I much doubt whether th
" riding upon Sticks did not come into uſe after th
" age of the *Centaurs*.

" There is one Play which ſhews the gravity o
" ancient Education, called the *Acinetinda*, in whic
" children contended who could longeſt *ſtand ſti*
" This we have ſuffered to periſh entirely; and,
" I might be allowed to gueſs, it was certainly fir
" loſt among the *French*.

" I will permit my Son to play at *Apodidaſcin*
" which can be no other than our *Puſs in a Corner*.

" Julius Pollux, in his ninth book, ſpeaks of th
" *Melolonthe* or the *Kite;* but I queſtion whether th
" kite of antiquity was the ſame with ours; an
" though the Ορτυϛοκοπία or *quail fighting* is what
" moſt taken notice of, they had doubtleſs co
" *matches* alſo, as is evident from certain ancie
" gems and relievos.

" In a word, let my ſon Martin diſport himſelf
" any game truely antique, except one, which w
" invented by a people among the Thracians, wh
" hung up one of their companions in a rope, an
" gave him a knife to cut himſelf down; which
" he failed in, he was ſuffered to hang till he w
" dead; and this was only reckoned a ſort of jok
" I am utterly againſt this, as barbarous and cru

" I cannot conclude, without taking notice of the " beauty of the *Greek* names, whoſe etymologies ac- " quaint us with the nature of the ſports; and how " infinitely, both in ſenſe and ſound, they excel our " barbarous names of plays."

Notwithſtanding the foregoing injunctions of Dr Cornelius, he yet condeſcended to allow the child he uſe of ſome few modern play-things; ſuch as ight prove of any benefit to his mind, by inſtilling n early notion of the ſciences. For example, he ound that *marbles* taught him *percuſſion*, and the *laws f motion; nut-crackers*, the uſe of the *leaver; ſwinging* n the ends of a board, the *balance; bottle-ſcrews*, the *ice; whirligigs*, the *axis* and *peritrochia; bird-cages*, he *pully;* and *tops*, the *centrifugal* motion.

Others of his ſports were farther carried, to im- rove his tender ſoul even in virtue and morality. Ve ſhall only inſtance one of the moſt uſeful and ſtructive: *bob-cherry*, which teaches at once two no- e virtues, Patience and Conſtancy; the firſt in ad- ering to the purſuit of one end, the latter in bear- g diſappointment.

Beſides all theſe, he taught him, as a diverſion, an d and ſecret manner of *ſtealing*, according to the ſtom of the Lacedæmonians; wherein he ſucceeded well, that he practiſed it to the day of his death.

CHAP. VI.

Of the Gymnaſtics, in what Exerciſes Martinus was educated; ſomething concerning Muſic, and what ſort of a Man his Uncle was.

NOR was Cornelius leſs careful in adhering to the rules of the pureſt antiquity, in relation to the *exerciſes* of his ſon. He was ſtript, powd[ered] and anointed, but not conſtantly bathed, which occaſioned many heavy complaints of the laundreſs about dirtying his linen. When he played at quoits he was allowed his breeches and ſtockings; becauſe the *diſcoboli* (as Cornelius well knew) were naked to the middle only. The Mother often contended for modern ſports, and common cuſtoms; but this was his conſtant reply, "Let a daughter be the care of "her mother, but the education of a ſon ſhould be "the delight of his father."

It was about this time he heard, to his exceeding content, that the *Harpaſtus* of the Ancients was yet in uſe in *Cornwall*, and known there by the name of *hurling*. He was ſenſible the common *foot-ball* was a very imperfect imitation of that exerciſe; and thought it neceſſary to ſend Martin into the weſt to be initiated in that truly ancient and manly part of the *gymnaſtics*. The poor boy was ſo unfortunate as to return with a broken leg. This Cornelius looked upon but as a ſlight ailment, and promiſed his mother he would inſtantly cure it: he [took] a green reed, and caſt the knife upward, then tying

the two parts of the reed to the disjointed place, pronounced these words *, *Daries, daries, astataries; dissunapiter; huat, hanat, huat, ista, pista, fista, domi abo, damnaustra.* But finding, to his no small astonishment, that this had no effect, in five days he condescended to have it set by a modern surgeon.

Mrs Scriblerus, to prevent him from exposing her son to the like dangerous exercises for the future proposed to send for a dancing-master, and to have him taught the minuet and rigadoon. "Dancing, "(quoth Cornelius) I much approve, for *Socrates* said "the best dancers were the best warriors; but not "those species of dancing which you mention: they "are certainly corruptions of the comic and satyric "dance, which were utterly disliked by the sounder "Ancients. Martin shall learn the Tragic dance "only, and I will send all over *Europe*, till I find an "antiquary able to instruct him in the *Saltatio Pyrrhica.* †Scaliger, from whom my son is lineally "descended, boasts to have performed this warlike "dance in presence of the Emperor, to the great "admiration of all Germany. What would he say "could he look down and see one of his posterity so "ignorant, as not to know the least step of that noble kind of *saltation?*"

* Plin. Hist. Nat. lib. xvii. in fine. "Carmen contra, "luxata membra, cujus verba inferere non equidem serio "ausim, quanquam a Catone prodita." Vid. Caton. de re rust. c. 160.

† Scalig. Poetic. l. x. c. 9. "Hanc saltationem Pyrrhi-"cam, nos saepe et diu, jussu Bonifacii patrui, coram divo "Maximiliano, non sine stupore totius Germaniae, repraesentavimus. Quo tempore vox illa Imperatoris, Hic puer "aut thoracem pro pelle aut pro cunis habuit."

The poor Lady was at laſt inured to bear all theſe things with a laudable patience, till one day her huſband was ſeized with a new thought. He had met with a ſaying, that "*ſpleen*, *garter*, and *girdle* "are the three impediments to the *curſus*." Therefore Pliny (lib. xi. cap. 37.) ſays, that ſuch as excel in that exerciſe have their *ſpleen* cauterized. "My "ſon (quoth Cornelius) runs but heavily; there- "fore I will have this operation performed upon "him immediately. Moreover it will cure that im- "moderate laughter to which I perceive he is ad- "dicted: for laughter (as the ſame author hath it, "ibid.) is cauſed by the bigneſs of the ſpleen." This deſign was no ſooner hinted to Mrs Scriblerus, but ſhe burſt into tears, wrung her hands, and inſtantly ſent to his brother Albertus, begging him for the love of God to make haſte to her huſband.

Albertus was a diſcreet man, ſober in his opinions, clear of pedantry, and knowing enough both in books and in the world, to preſerve a due regard for whatever was uſeful or excellent, whether ancient or modern. If he had not always the authority, he had at leaſt the art, to divert Cornelius from many extravagancies. It was well he came ſpeedily, or Martin could not have boaſted the entire quota of his viſcera. "What does it ſignify (quoth Al- "bertus) whether my nephew excels in the *curſus* "or not? Speed is often a ſymptom of cowardice, "witneſs hares and deer."—"Do not forget Achil- "les (quoth Cornelius:) I know that running has "been condemned by the proud Spartans, as uſe- "leſs in war; and yet Demoſthenes could ſay, "Ἀνὴρ ὁ φεύγων καὶ πάλιν μαχήσεται; a thought which "the Engliſh Hudibras has well rendered,

" For he that runs may fight again,
" Which he can never do that's ſlain.

" That's true (quoth Albertus); but pray conſider, " on the other ſide, that animals *ſpleened grow extremely ſalacious, an experiment well known in " dogs." Cornelius was ſtruck with this, and replied gravely; " If it be ſo, I will defer the operation, for I will not increaſe the powers of my ſon's " body at the expence of thoſe of his mind. I am " indeed diſappointed in moſt of my projects, and " fear I muſt ſit down at laſt contented with ſuch " methods of education as modern barbarity affords. " Happy had it been for us all, had we lived in the " age of Auguſtus! Then my ſon might have heard " the philoſophers diſpute in the porticos of the Palæſtra, and at the ſame time formed his body and " his underſtanding." " It is true (replied Albertus) we have no *exedra* for the philoſophers, adjoining to our Tennis-Courts; but there are alehouſes where he will hear very notable argumentations. Though we come not up to the ancients " in the *tragic-dance*, we excel them in the *κυβιστικὴ*, " or the art of *tumbling*. The ancients would have " beat us at *quoits*, but not ſo much at the *jaculum*, " or *pitching the bar*. The † *pugilatus* is in as great " perfection in England as in old Rome; and the " *Corniſh-hug* in the ‡ *luctus* is equal to the *volutatoria* of the ancients." " You could not (anſwered Cornelius) have produced a more unlucky inſtance of modern folly and barbarity, than what " you ſay of the *jaculum*. ‖ The Cretans wiſely for-

* Blackmore's Eſſay on Spleen. † Fiſty-cuffs.
‡ Wreſtling. ‖ Ariſtot. politic. lib. ii. cap. 3.

" bid their ſervants gymnaſtics, as well as arms;
" and yet your modern footmen exerciſe themſelves
" daily in the *jaculum* at the corner of *Hyde-Park*,
" whilſt their enervated Lords are lolling in their
" chariots (a ſpecies of vectitation ſeldom uſed amongſt
" the ancients, except by old men.)" " You ſay well
" (quoth Albertus) and we have ſeveral other
" kinds of vectitation unknown to the ancients;
" particularly flying chariots, where the people may
" have the benefit of this exerciſe at the ſmall
" expence of a farthing. But ſuppoſe (which I rea-
" dily grant) that the ancients excelled us almoſt in
" every thing, yet why this ſingularity? Your ſon
" muſt take up with ſuch maſters as the preſent age
" affords; we have dancing-maſters, writing-ma-
" ſters, and muſic-maſters."

The bare mention of *Muſic* threw Cornelius into a paſſion. " How can you dignify (quoth he) this
" modern fiddling with the name of muſic? Will
" any of your beſt hautboys encounter a wolf now-
" a-days with no other arms but their inſtruments,
" as did that ancient piper Pythocaris? Have ever
" wild boars, elephants, deer, dolphins, whales, or
" turbots, ſhewed the leaſt emotion at the moſt ela-
" borate ſtrains of your modern ſcrapers, all which
" have been, as it were, tamed and humanized by
" ancient muſicians? Does not * Ælian tell us how
" the Lybian mares were excited to horſing by
" muſic? (which ought in truth to be a caution to
" modeſt women againſt frequenting operas; and,
" conſider, Brother, you are brought to this dilemma,
" either to give up the virtue of the ladies, or the

* Aelian. Hiſt. Animal. lib. xi. cap. 18. & lib. xii. cap. 44.

power of your muſic.) Whence proceeds the degeneracy of our morals? Is it not from the loſs of ancient muſic, by which (ſays Ariſtotle) they taught all the virtues? elſe might we turn Newgate into a college of Dorian muſicians, who ſhould teach moral virtues to thoſe people. Whence comes it that our preſent diſeaſes are ſo ſtubborn? whence is it that I daily deplore my ſciatical pains? Alas! becauſe we have loſt their true cure, by the melody of the pipe. All this was well known to the ancients, as * Theophraſtus aſſures us, (whence † Cælius calls it *loca dolentia decantare*); only indeed ſome ſmall remains of this ſkill are preſerved in the cure of the tarantula. Did not ‡ Pythagoras ſtop a company of drunken bullies from ſtorming a civil houſe, by changing the ſtrain of the pipe to a ſober ſpondæus? and yet your modern muſicians want art to defend their windows from common nickers. It is well known, that when the Lacedæmonian mob were up, they ‖ commonly ſent for a Leſbian muſician to appeaſe them, and they immediately grew calm as ſoon as they heard Terpander ſing: yet I don't believe that the Pope's whole band of muſic, though the beſt of this age, could keep his Holineſs's image from being burnt on a fifth of November. Nor would Terpander himſelf (replied Albertus) at Billingſgate, nor Timotheus at Hockley in the Hole, have any manner of effect, nor both of them together bring § Horneck to common civility." "That's a groſs miſtake, (ſaid Cornelius very warmly), and to prove it ſo,

* Athenæus, lib. xiv. † Lib. de ſanitate tuenda, cap. 2. Quintilian. lib. i. cap. 10. ‖ Suidas in Timotheo.

§ Horneck, a ſcurrilous ſcribbler, who wrote a weekly paper, called *The high German Doctor*.

" I have here a ſmall Lyra of my own, frame
" ſtrung and tuned after the ancient manner. I c
" play ſome fragments of Leſbian tunes, and I wi
" I were to try them upon the moſt paſſionate cr
" tures alive."—" You never had a better opport
" nity (ſays Albertus), for yonder are two apple-w
" men ſcolding, and juſt ready to uncoif one another.
With that Cornelius, undreſſed as he was, jump
out into his balcony, his lyra in hand, in his ſlippers
with his breeches hanging down to his ankles,
ſtocking upon his head, and waiſtcoat of murrey-co
loured ſattin upon his body. He touched his ly
with a very unuſual ſort of an harpegiatura, n
were his hopes fruſtrated. The odd equipage, th
uncouth inſtrument, the ſtrangeneſs of the man an
of the muſic, drew the ears and eyes of the whol
mob that were got about the two female champions
and at laſt of the combatants themſelves. They al
approached the balcony, in as cloſe attention as Or
pheus's firſt audience of cattle, or that of an Italia
opera, when ſome favourite air is juſt awakened
This ſudden effect of his muſic encouraged him
mightily, and it was obſerved he never touched hi
lyre in ſuch a truly chromatic and enharmonic man
ner, as upon that occaſion. The mob laughed, ſung
jumped, danced, and uſed many odd geſtures, al
which he judged to be cauſed by the various ſtrain
and modulations. " Mark (quoth he) in this, the
" power of the Ionian; in that, you ſee the effect of
" the Æolian." But in a little time they began to
grow riotous, and threw ſtones: Cornelius then with-
drew, but with the greateſt air of triumph in the
world. " Brother (ſaid he) do you obſerve I have
" mixed unawares too much of the Phrygian?

might change it to the Lydian, and ſoften their riotous tempers; but it is enough: learn from this ſample to ſpeak with veneration of ancient muſic. If this lyre in my unſkilful hands can perform ſuch wonders, what muſt it not have done in thoſe of a Timotheus or a Terpander?" Having ſaid this, he retired with the utmoſt exultation himſelf, and contempt of his brother; and, it is ſaid, behaved that night with ſuch unuſual haughtineſs to his family, that they all had reaſon to wiſh for ſome ancient Tibicen to calm his temper.

CHAP. VII.

Rhetoric, Logic, and Metaphyſics.

CORNELIUS having (as hath been ſaid) many ways been diſappointed in his attempts of improving the bodily forces of his ſon, thought it now high time to apply to the culture of his internal faculties. He judged it proper, in the firſt place, to inſtruct him in *Rhetoric*. But herein we ſhall not need to give the reader any account of his wonderful proficiſs, ſince it is already known to the learned world by his treatiſe on this ſubject: I mean the admirable diſcourſe Περὶ Βαθους, which he wrote at this time, but concealed from his father, knowing his extreme partiality for the ancients. It lay by him conceal'd, and perhaps forgot, among the great multitude of other writings, till, about the year 1727, he ſent it us to be printed, with many additional examples drawn from the excellent live poets of this preſent age. We proceed, therefore, to *Logic* and *Metaphyſics*.

The wiſe Cornelius was convinced, that theſe l
ing *Polemical* Arts, could no more be learned alo
than fencing or cudgel-playing. He thought it the
fore neceſſary to look out for ſome youth of p
nant parts, to be a ſort of humble companion to
ſon in thoſe ſtudies. His good fortune directed h
to one of the moſt ſingular endowments, whoſe n
was Conradus Crambe, who, by the father's ſide, w
related to the *Crouches* of Cambridge, and his mot
was couſin to Mr *Swan*, gameſter and punſter
the city of London: ſo that from both parents
drew a natural diſpoſition to ſport himſelf with w
which as they are ſaid to be the counters of w
men, and ready-money of Fools, Crambe had g
ſtore of caſh of the latter ſort. Happy Martin
ſuch a parent, and ſuch a companion! What m
not he atchieve in arts and ſciences?

Here I muſt premiſe a general obſervation of g
benefit to mankind: That there are many pe
who have the uſe only of one Operation of the In
lect, though, like ſhort-ſighted men, they can ha
diſcover it themſelves: they can form *ſingle appre
ſions* *, but have neither of the other two faculties,
judicium or *diſcurſus*. Now, as it is wiſely ordered t
people deprived of one ſenſe have the others in m
perfection, ſuch people will form ſingle Ideas w
a great deal of vivacity; and happy were it inc
if they could confine themſelves to ſuch, without
ming *judicia*, much leſs *argumentations*

Cornelius quickly diſcovered, that theſe two

* When a learned Friend once urged to our Author
authority of a famous Dictionary-maker againſt the l
nity of the expreſſion *amor publicus*, which he had uſe
an inſcription, he replied, that he would allow a Dictiona
maker to underſtand a ſingle word, but not two words
together.

rations of the intellect were very weak in Martin, almoſt totally extinguiſhed in Crambe; however, uſed to ſay, that Rules of logic are ſpectacles to a blind underſtanding, and therefore he reſolved to ceed with his two Pupils.

Martin's underſtanding was ſo totally immerſed in *ible objects*, that he demanded examples from Mate- l things of the abſtracted Ideas of Logic: as for ambe, he contented himſelf with the Words, and en he could but form ſome conceit upon them, was ly ſatisfied. Thus Crambe would tell his inſtruc- r, that all men were not ſingular; that individuality uld hardly be prædicated of any man, for it was mmonly ſaid that a man *is* not the ſame he *was*, at madmen are *beſide themſelves*, and drunken men *me to themſelves*; which ſhows, that few men have at moſt logical endowment, individuality*. Corneli- told Martin, that a ſhoulder of mutton was an in- vidual, which Crambe denied, for he had ſeen it cut to commons. That's true, (quoth the tutor), but ou never ſaw it cut into ſhoulders of mutton: it could (quoth Crambe) it would be the moſt vely individual of the univerſity. When he was ld, a *ſubſtance* was that which was *ſubject to ac- dents*; then ſoldiers (quoth Crambe) are the moſt

* "But if it be poſſible for the ſame man to have diſtinct "incommunicable conſciouſnets at different times, it is "without doubt the ſame man would, at different times, "make different perſons: which we ſee is the ſenſe of "mankind in not puniſhing the madman for the ſober "man's actions, nor the ſober man for what the madman "did, thereby making them two perſons; which is ſome- "what explained by our way of ſpeaking in *Engliſh*, when "they ſay ſuch an one *is not himſelf*, or *is beſide himſelf*." *Locke's Eſſay on Hum. Underſt. B. ii. c. 27.*

ſubſtantial people in the world. Neither wo
he allow it to be a good definition of *accident*, that
could be *preſent* or *abſent without the deſtruction of*
ſubject; ſince there are a great many accidents that
ſtroy the ſubject, as burning does a houſe, and de
a man. But as to that, Cornelius informed him t
there was a *natural death*, and a *logical death*; t
tho' a man, after his natural death, was not capa
of the leaſt pariſh-office, yet he might ſtill keep
ſtall amongſt the logical predicaments.

Cornelius was forced to give Martin ſenſible imag
Thus, calling up the coachman, he aſked him wh
he had ſeen in the bear-garden? the man anſwer
he ſaw two men fight a prize; one was a fair ma
a ſerjeant in the Guards; the other black, a butche
the ſerjeant had red breeches, the butcher blue; th
fought upon a ſtage about four o'clock, and the ſe
jeant wounded the butcher in the leg. "Ma
"(quoth Cornelius) how the fellow runs throu
"the predicaments. Men, *ſubſtantia;* two, *quantit*
"fair and black, *qualitas;* ſerjeant and butcher, *r*
"*latio;* wounded the other, *actio et paſſio;* fighting,
"*tus;* ſtage, *ubi;* two o'clock, *quando;* blue and r
"breeches, *habitus.*" At the ſame time he warne
Martin, that what he now *learned* as a logician, h
muſt *forget* as a natural philoſopher; that though h
now taught them, that accidents inhered in the ſub
ject, they would find in time there was no ſuch
thing; and that colour, taſte, ſmell, heat, and cold
were not in the things, but only phantaſms of ou
brains. He was forced to let them into this ſecret
for Martin could not conceive how a habit of dan
ing inhered in a dancing-maſter, when he did no
dance; nay, he would demand the characteriſtics

lations. Crambe uſed to help him out, by telling im a cuckold, a loſing gameſter, a man that had ot dined, a young heir that was kept ſhort by his ther, might be all known by their countenance; hat, in this laſt caſe, the paternity and filiation ave very ſenſible impreſſions in the *relatum* and *co-latum*. The greateſt difficulty was when they came o the tenth predicament. Crambe affirmed, that is *habitus* was more a ſubſtance than he was; for is cloaths could better ſubſiſt without him, than he ithout his cloaths.

Martin ſuppoſed an *univerſal man* to be like a night of a ſhire, or a burgeſs of a corporation, that epreſented a great many individuals. His father ked him, if he could not frame the idea of an uni-erſal lord mayor? Martin told him, that never ha-ing ſeen but one lord Mayor, the idea of that lord ayor always returned to his mind; that he had reat difficulty to abſtract a lord mayor from his fur own and gold chain; nay, that the horſe he ſaw e lord mayor ride upon not a little diſturbed his nagination. On the other hand, Crambe, to ſhow imſelf of a more penetrating genius, ſwore that he uld frame a conception of a lord mayor not only ithout his horſe, gown, and gold chain, but even ithout ſtature, feature, colour, hands, feet, or any ody; which he ſuppoſed was the abſtract of a lord ayor *. Cornelius told him he was a lying raſcal; at an *univerſale* was not the object of imagination, nd that there was no ſuch thing in reality, or a *par-*

* This is not a fair repreſentation of what is ſaid in the *Eſſay of Hum. Underſt.* concerning *general and abſtract ideas*. But ſerious writers have done that Philoſopher the ame injuſtice.

te rei. But I can prove (quoth Crambe) that there are *clysters a parte rei*, but *clysters* are *universales; ergo*, Thus I prove my minor. *Quod aptum est inesse multi* is an *universale* by definition: but every clyster before it is administered has that quality; therefore every clyster is an *universale.*

He also found fault with the advertisements, that they were not strict logical *definitions.* In an advertisement of a dog stolen or strayed, he said it ought to begin thus, *An irrational animal* of the *genus canum*, &c. Cornelius told them, that though those advertisements were not framed according to the exact rules of logical definitions, being only *descriptions* of things *numerò differentibus*, yet they contained a faint image of the *prædicabilia*, and were highly subservient to the common purposes of life; often discovering things that were lost, both animate and inanimate. *An Italian grey-hound, of a mouse-colour, a white speck in the neck, lame of one leg, belongs to such a lady.* Greyhound, *genus;* mouse-coloured, &c. *differentia;* lame of one leg, *accidens;* belongs to such a lady, *proprium.*

Though I am afraid I have transgressed upon my reader's patience already, I cannot help taking notice of one thing more extraordinary than any yet mentioned; which was Crambe's *treatise of Syllogism.* He supposed that a philosopher's brain was like a great forest, where ideas ranged like animals of several kinds; that those ideas copulated, and engendered conclusions; that when those of different species copulate, they bring forth monsters or absurdities; that the *major* is the male, the *minor* the female, which copulate by the middle term, and engender the conclusion. Hence they are called the

remiſſa, or predeceſſors of the concluſion; and it is properly ſaid by the logicians, *quod pariant ſcientiam, opinionem*, they *beget* ſcience, opinion, &c. Univerſal propoſitions are perſons of quality; and therefore in logic they are ſaid to be of the firſt *figure*. Singular propoſitions are private perſons, and therefore placed in the third or laſt *figure*, or *rank*. From thoſe principles all the rules of Syllogiſms naturally follow.

I. That there are only three terms, neither more nor leſs; for to a child there can be only one father and one mother.

II. From univerſal premiſſes there follows an univerſal concluſion, as if one ſhould ſay, that perſons of quality always beget perſons of quality.

III. From the ſingular premiſſes follows only a ſingular concluſion; that is, if the parents be only private people, the iſſue muſt be ſo likewiſe.

IV. From particular propoſitions nothing can be concluded, becauſe the *Individua vaga* are (like whoremaſters and common ſtrumpets) barren.

V. There cannot be more in the concluſion than was in the premiſſes; that is, children can only inherit from their parents.

VI. The concluſion follows the weaker part; that is, children inherit the diſeaſes of their parents.

VII. From two negatives nothing can be concluded; for from divorce or ſeparation there can come no iſſue.

VIII. The medium cannot enter the concluſion, that being logical inceſt.

IX. An hypothetical propoſition is only a contract,

or a promiſe of marriage; from ſuch there-
fore there can ſpring no real iſſue.

X. When the premiſſes or parents are neceſſarily
joined (or in lawful wedlock), they beget law-
ful iſſue; but contingently joined, they beget
baſtards.

So much for the affirmative propoſitions; the ne-
gative muſt be deferred to another occaſion.

Crambo uſed to value himſelf upon this ſyſtem,
from whence he ſaid one might ſee the propriety of
the expreſſion, *ſuch a one has a barren imagination;* and
how common is it for ſuch people to *adopt* conclu-
ſions that are not the iſſue of their premiſſes? there-
fore as an abſurdity is a *monſter*, a falſity is a *baſtard*,
and a true concluſion that followeth not from the
premiſſes, may properly be ſaid to be *adopted.* But
then what is an Enthymeme? (quoth Cornelius).
Why, an Enthymeme (replied Crambe) is when the
major is indeed married to the minor, but the mar-
riage *kept ſecret.*

Metaphyſics were a large field in which to exer-
ciſe the weapons Logic had put into their hands.
Here Martin and Crambe uſed to engage like two
prize-fighters, before their father, and his other learn-
ned companions of the ſympoſiacs. And as prize-
fighters will agree to lay aſide a buckler, or ſome ſuch
defenſive weapon, ſo would Crambe promiſe not to
uſe *ſimpliciter et ſecundum quid*, provided Martin would
part with *materialiter et formaliter:* but it was found
that without the help of the defenſive armour of the
diſtinctions, the arguments cut ſo deep, that they
fetched blood at every ſtroke. Their *Theſes* were
picked out of Suarez, Thomas Aquinas, and other
learned writers on thoſe ſubjects. I ſhall give the
reader a taſte of ſome of them.

I. If the innate deſire of the knowledge of metaphyſics was the cauſe of the fall of Adam; and the *Arbor porphyriana*, the Tree of Knowledge of good and evil? *affirmed.*

II. If tranſcendental goodneſs could be truly predicated of the devil? *affirmed.*

III. Whether one, or many be firſt? or if one doth not ſuppoſe the notion of many? *Suarez.*

IV. If the deſire of news in mankind be *appetitus innatus*, not *elicitus?* *affirmed.*

V. Whether there is in human underſtandings potential falſities? *affirmed.*

VI. Whether God loves a *poſſible Angel* better than an *actually exiſtent fly?* *denied.*

VII. If angels paſs from one extreme to another, without going through the middle? *Aquinas.*

VIII. If angels know things more clearly in a morning? *Aquinas.*

IX. Whether every angel hears what one angel ſays to another? *denied.* *Aquinas.*

X. If temptation be *proprium quarto modo* of the devil? *denied.* *Aquinas.*

XI. Whether one devil can illuminate another? *Aquinas.*

XII. If there would have been any females born in the ſtate of innocence? *Aquinas.*

XIII. If the creation was finiſhed in ſix days, becauſe ſix is the moſt perfect number; or if ſix be the moſt perfect number, becauſe the creation was finiſhed in ſix days? *Aquinas.*

There were ſeveral others, of which, in the courſe of the life of this learned perſon, we may have occaſion to treat: and one particularly that re-

mains undecided to this day; it was taken fro
the learned Suarez.

XIV. *An præter* esse reale *actualis essentiæ sit aliud* es
necessarium *quo res actualiter existat?* In En
lish thus, Whether besides the real being
actual being, there be any other being nece
sary to cause a thing to be?

This brings into my mind a project to banish m
taphysics out of Spain, which it was supposed migh
be effectuated by this method; that nobody shoul
use any compound or decompound of the substanti
verbs but as they are read in the common conjug
tions; for every body will allow, that if you deb
a metaphysician from *ens, essentia, entitas, subsistentia*, &c
there is an end of him.

Crambe regretted extremely, that *Substantial Form*
a race of harmless beings, which had lasted for man
years, and afforded a comfortable subsistence to man
poor philosophers, should be now hunted down lik
so many wolves, without the possibility of a retrea
He considered that it had gone much harder wit
them than with *Essences*, which had retired from th
Schools into the *Apothecaries Shops*, where some of the
had been advanced to the degree of *Quintessences*. H
thought there should be a retreat for poor *substanti*
forms, among the gentlemen-ushers at court; an
that there were indeed *substantial forms*, such as *form*
of Prayer, and *forms of Government*, without whic
the things themselves could never long subsist. H
also used to wonder that there was not a reward fo
such as could find out a *fourth Figure* in *Logic*, as wel
as for those who should discover the *Longitude*.

CHAP. VIII.

ANATOMY.

CORNELIUS, it is certain, had a moſt ſuperſtitious veneration for the ancients; and if they ontradicted each other, his reaſon was ſo pliant and uctile, that he was always of the opinion of the laſt e read. But he reckoned it a point of honour never be vanquiſhed in a diſpute; from which quality e acquired the title of the *Invincible Doctor*. While he Profeſſor of Anatomy was demonſtrating to his n the ſeveral kinds of Inteſtines, Cornelius affirmd that there were only two, the *Colon* and the *Ileos*, cording to Hippocrates, who it was impoſſible could er be miſtaken. It was in vain to aſſure him this rror proceeded from want of accuracy in dividing e whole Canal of the Guts: Say what you pleaſe he replied), this is both mine and Hippocrates's onion. You may with equal reaſon (anſwered the rofeſſor) affirm that a man's Liver hath five Lobes, d deny the Circulation of the blood. Ocular deonſtration (ſaid Cornelius) ſeems to be on your de; yet I ſhall not give it up. Show me any viſcus a human body, and I will bring you a monſter that ſers from the common rule in the ſtructure of it. Nature ſhews ſuch variety in the ſame age, why ay ſhe not have extended it further in ſeveral ages? roduce me a man now of the age of an Antediluan, of the ſtrength of Samſon, or the ſize of the Giants. If in the whole, why not in parts of the body, ay it not be poſſible the preſent generation of men

may differ from the ancients? The moderns ha
perhaps lengthened the channel of the guts by gl
tony, and diminiſhed the liver by hard drinki
Though it ſhall be demonſtrated that modern bl
circulates, yet I will believe with Hippocrates, th
the blood of the ancients had a flux and reflux fr
the heart, like a tide. Conſider how luxury hath i
troduced new diſeaſes, and with them, not imp
bably, altered the whole courſe of the fluids. Co
ſider how the current of mighty rivers, nay the ve
channels of the ocean are changed from what th
were in ancient days; and can we be ſo vain to im
gine that the microcoſm of the human body alone
exempted from the fate of all things? I queſti
not but plauſible conjectures may be made even
to the time when the blood firſt began to circula
Such diſputes as theſe frequently perplexed the Pr
feſſor to that degree, that he would now and then
a paſſion leave him in the middle of a lecture, as h
did at this time.

There unfortunately happened ſoon after, an u
uſual accident, which retarded the proſecution
the ſtudies of Martin. Having purchaſed the bo
of a malefactor, he hired a room for its diſſecti
near the Peſt-fields in St Giles's, at a little diſtan
from Tyburn-road. Crambe (to whoſe care th
body was committed) carried it thither about twel
o'clock at night in a hackney-coach, few hou
keepers being very willing to let their lodgings
ſuch kind of operators. As he was ſoftly ſtalki
up ſtairs in the dark, with the dead man in h
arms, his burden had like to have ſlipped from hi
which he (to ſave from falling) graſped ſo ha
about the belly, that it forced the wind through

us, with a noiſe exactly like the *crepitus* of a living an. Crambe (who did not comprehend how this rt of the animal œconomy could remain in a dead an) was ſo terrified, that he threw down the body, n up to his maſter, and had ſcarce breath to tell m what had happened. Martin with all his phiſophy could not prevail upon him to return to his oſt.—You may ſay what you pleaſe (quoth Crambe) o man alive ever broke wind more naturally; nay, e ſeemeth to be mightily relieved by it.—The rolng of the corpſe down ſtairs made ſuch a noiſe hat it awaked the whole houſe. The maid ſhriekd, the landlady cried out Thieves! but the landlord, his ſhirt as he was, taking a candle in one hand, nd a drawn ſword in the other, ventured out of the oom. The maid, with only a ſingle petticoat, ran up airs, but ſpurning at the dead body, fell upon it in ſwoon. Now the landlord ſtood ſtill, and liſtend, then he looked behind him, and ventured down n this manner one ſtair after another, till he came where lay his maid, as dead, upon another corpſe nknown. The wife ran into the ſtreet, and cried ut Murder! the watch ran in, while Martin and Crambe, hearing all this uproar, were coming down ſtairs. The watch imagined they were making their eſcape, ſeized them immediately, and carried them o a neighbouring juſtice; where, upon ſearching hem, ſeveral kinds of knives and dreadful weapons, were found upon them. The juſtice firſt examined Crambe.—What is your name? ſays the juſtice. I have acquired (quoth Crambe) no great name as yet; they call me Crambe or Crambo, no matter which, as to myſelf; though it may be ſome diſpute to poſterity.—What is yours and your maſter's pro-

feſſion? "It is our buſineſs to imbrue our hand
"blood; we cut off the heads and pull out the he
"of thoſe that never injured us: we rip up big-b
"lied women, and tear children limb from limb
Martin endeavoured to interrupt him; but the
ſtice, being ſtrangely aſtoniſhed with the frankneſ
Crambe's confeſſion, ordered him to proceed; up
which he made the following ſpeech.

"May it pleaſe your Worſhip, as touching t
"body of this man, I can anſwer each head th
"my accuſers alledge againſt me to a hair. Th
"have hitherto talked like numſculls witho
"brains; but if your Worſhip will not only g
"ear, but regard me with a favourable eye, I w
"not be brow-beaten by the ſupercilious looks
"my adverſaries, who now ſtand cheek by jowl
"your Worſhip. I will prove to their faces, that th
"foul mouths have not opened their lips witho
"a falſity; though they have ſhowed their teeth
"if they would bite off my noſe. Now, Sir, th
"I may fairly ſlip my neck out of the collar, I b
"this matter may not be ſlightly ſkinned ove
"Though I have no man here to back me, I w
"unboſom myſelf, ſince truth is on my ſide, an
"ſhall give them their bellies-full, though th
"think they have me upon the hip. Whereas th
"ſay I came into their lodgings, with arms, an
"murdered this man without their privity, I de
"clare I had not the leaſt finger in it; and ſince
"am to ſtand upon my own legs, nothing of thi
"matter ſhall be left till I ſet it upon a right foo
"In the vein I am in, I cannot for my heart's blo
"and guts bear this uſage: I ſhall not ſpare m
"lungs to defend my good name: I was ever rec
"oned a good liver, and I think I have the bowe

of compaſſion. I aſk but juſtice, and from the crown of my head to the ſole of my foot I ſhall ever acknowledge myſelf your Worſhip's humble ſervant."

The juſtice ſtared, the landlord and landlady lift-up their eyes, and Martin fretted, while Crambe ted in this rambling incoherent manner, till at gth Martin begged to be heard. It was with great iculty that the juſtice was convinced, till they for the Finiſher of human laws, off whom the oſe had been purchaſed, who, looking near the ear, knew his own work, and gave oath accor-gly.

o ſooner was Martin got home, but he fell into a ion at Crambe. "What dæmon (he cried) hath oſſeſſed thee, that thou wilt never forſake that im-ertinent cuſtom of punning? Neither my counſel or my example have thus miſled thee: thou go-erneſt thyſelf by moſt erroneous maxims." Far from nſwers Crambe, my life is as orderly as my dic-ary; for by my dictionary I order my life. I have e a kalendar of radical words for all the ſea-, months, and days of the year: every day I am er the dominion of a certain word; but this day articular I cannot be miſled, for I am governed ne that rules all ſexes, ages, conditions, nay all nals rational and irrational. Who is not govern-y the word *Led?* Our noblemen and drunkards pimp-led, phyſicians and pulſes fee-led, their nts and oranges pil-led, a new married man and ſs are bride-led, an old-married man and a pack-e ſad-led, cats and dice are rat-led, ſwine and lity are ſty-led, a coquette and a tinder-box ſpark-led, a lover and a blunderer are grove-led;

and, that I may not be tedious———Which th
art (replied Martin, ſtamping with his foot), wh
thou art, I ſay, beyond all human toleration; ſ
an unnatural, unaccountable, incoherent, unint
ligible unprofitable—There it is now! (interrupt
Crambe) this is your day for *Uns*. Martin co
bear no longer———however, compoſing his co
tenance, "Come hither (he cried), there are
"pounds, ſeventeen ſhillings, ninepence: thou h
"been with me eight months, three weeks, two da
"and four hours." Poor Crambe, upon the rece
of his ſalary, fell into tears, flung the money up
the ground, and burſt forth in theſe words:—"
"Cicero, Cicero! if to pun be a crime, 'tis a cri
"I have learned from thee: O Bias, Bias! if to p
"be a crime, by thy example was I biaſſed."—
Whereupon Martin (conſidering that one of the gre
eſt of orators, and even a ſage of Greece had p
ned) heſitated, relented, and reinſtated Cramb
his ſervice.

CHAP. IX.

How Martin became a great Critic.

IT was a moſt peculiar talent in Martinus, to c
vert every trifle into a ſerious thing either in t
way of life, or in learning. This can no way
better exemplified, than in the effect which the p
of Crambe had on the mind and ſtudies of M
tinus. He conceived, that ſomewhat of a like
lent to this of Crambe, of *aſſembling parallel ſou*
either *ſyllables*, or *words*, might conduce to the em

ation and correction of *Ancient Authors*, if appli- to their works with the ſame *diligence* and the me *liberty*. He reſolved to try firſt upon Virgil, orace, and Terence; concluding that, if the *moſt reſt* authors could be ſo ſerved, with any reputa- on to the critic, the amendment and alteration of *the reſt* would eaſily follow; whereby a new, a vaſt, y boundleſs field of glory, would be opened to e true and *abſolute critic*.

This ſpecimen on Virgil he has given us, in the ddenda to his Notes on the Dunciad. His Terence d Horace are in every body's hands, under the mes of Richard B—ley, and Francis H—re: and e have convincing proofs that the late Edition Milton, publiſhed in the name of the former of eſe, was in truth the work of no other than our riblerus.

CHAP. X.

Of Martinus's uncommon Practice of Phyſic, and how he applied himſelf to the Diſeaſes of the Mind.

BUT it is high time to return to the hiſtory of the progreſs of Martinus in the ſtudies of Phyand to enumerate ſome at leaſt of the many diſveries and experiments he made therein.

One of the firſt was his method of inveſtigating la- t diſtempers, by the ſagacious quality of *Setting-* and *Pointers*. The ſucceſs, and the adventures t befel him, when he walked with theſe animals, ſmell them out in the parks and public places

about London, are what we would willingly relate but that his own account, together with a *list* of *those gentlemen and ladies* at whom they made a *first* set, will be publiſhed in time convenient. There will alſo be added the repreſentation which, on occaſion of one diſtemper which was become almoſt epidemical, he thought himſelf obliged to lay before both Houſes of Parliament, intitled, *A Propoſal for a General Flux*, to exterminate at one blow the plague out of this kingdom.

But being weary of all practice on *fœtid bodies*, from a certain niceneſs of conſtitution, (eſpecially when he attended Dr Woodward through a twelve month's courſe of vomition) he determined to leave it off entirely, and to apply himſelf only to diſeaſes of the *Mind*. He attempted to find out ſpecifics for all the *Paſſions;* and as other phyſicians throw their patients into ſweats, vomits, purgations, *&c.* he caſt them into love, hatred, hope, fear, joy, grief, &c. And indeed the great irregularity of the paſſions in the Engliſh nation, was the chief motive that induced him to apply his whole ſtudies, while he continued among us, to the diſeaſes of the mind.

To this purpoſe he directed, in the firſt place, his late acquired ſkill in *Anatomy*. He conſidered *Virtues* and *Vices* as certain habits which proceed from the natural formation and ſtructure of particular parts of the body. A bird flies becauſe it has wings, a duck ſwims becauſe it is web-footed; and there can be no queſtion but the aduncity of the pounces and beaks of the hawks, as well as the length of their fangs, the ſharpneſs of the teeth, and the ſtrength of the crural and maſſeter-muſcles * in lions and tigers

* Μασσητῆρες μῦες.

e the cauſe of the great and habitual immorality
f thoſe animals.

1*ſt*, He obſerved, that the ſoul and body mutually
erate upon each other; and therefore if you deprive
e mind of the outward inſtruments whereby ſhe
ually expreſſeth that paſſion, you will in time abate
e paſſion itſelf, in like manner as caſtration abates
uſt.

2*dly*, That the ſoul in mankind expreſſeth every
aſſion by the motion of ſome particular *Muſcles*.

3*dly*, That all muſcles grow ſtronger and thicker
y being *much uſed*; therefore the habitual paſſions
ay be diſcerned in particular perſons by the *ſtrength*
nd *bigneſs* of the muſcles uſed in the expreſſion of
at paſſion.

4*thly*, That a muſcle may be ſtrengthened or wea-
ened by weakening or ſtrengthening the force of its
ntagoniſt. Theſe things premiſed, he took notice,
That *complaiſance*, *humility*, *aſſent*, *approbation*, and
vility, were expreſſed by nodding the head and bow-
g the body forward: on the contrary, *diſſent*, *diſlike*,
fuſal, *pride*, and *arrogance*, were marked by toſſing
he head, and bending the body backwards: which
wo paſſions of *aſſent* and *diſſent* the Latins rightly
xpreſſed by the words *adnuere* and *abnuere*. Now he
bſerved that complaiſant and civil people had the
exors of the head very ſtrong; but in the proud and
nſolent there was a great overbalance of ſtrength
n the extenſors of the neck and the muſcles of the
ack, from whence they perform with great facility
he motion of *toſſing*, but with great difficulty that of
owing, and therefore have juſtly acquired the title of
iff-necked. In order to reduce ſuch perſons to a juſt
alance, he judged that the pair of muſcles called

recti interni, the maſtoidal, with other flexors of the head, neck, and body, muſt be ſtrengthened; their antagoniſts, the *ſplenii complexi*, and the extenſors of the ſpine weakened: for which purpoſe Nature herſelf ſeems to have directed mankind to correct this muſcular immorality, by tying ſuch fellows *neck and heels*.

Contrary to this is the pernicious cuſtom of mothers, who aboliſh the natural ſignature of modeſty in their daughters, by teaching them *toſſing* and *bridling*, rather than the baſhful poſture of *ſtooping*, and *hanging down the head*. Martinus charged all huſbands to take notice of the *poſture of the head* of ſuch as they courted to matrimony, as that upon which their future happineſs did much depend.

Flatterers, who have the flexor muſcles ſo ſtrong that they are always bowing and cringing, he ſuppoſed might in ſome meaſure be corrected by being tied down upon a tree by the back, like the children of the Indians; which doctrine was ſtrongly confirmed by his obſerving the ſtrength of the *levatores ſcapulæ*: this muſcle is called the Muſcle of *patience*, becauſe in that affection of mind people ſhrug and raiſe up the ſhoulders to the tip of the ear. This muſcle he alſo obſerved to be exceedingly ſtrong and large in *henpeck'd husbands*, in *Italians*, and in *Engliſh miniſters*.

In purſuance of this theory, he ſuppoſed the *constrictors* of the *eye-lids* muſt be ſtrengthened in the ſupercilious, the *abductors* in drunkards and contemplative men, who have the ſame ſteddy and grave motion of the eye. That the *buccinators* or blowers up of the *cheeks*, and the *dilators* of the *noſe*, were too ſtrong in cholerick people: and therefore natu-

re again directed us to a remedy, which was to cor-
ct ſuch extraordinary dilatation by *pulling by the*
ſe.

The rolling amorous eye, in the paſſion of love,
ght be corrected by frequently looking through
aſſes. Impertinent fellows that jump upon tables,
d cut capers, might be cured by relaxing medicines
plied to the *calves* of their *legs*, which in ſuch
ople are too ſtrong.

But there were two caſes which he reckoned ex-
mely difficult. Firſt, *affectation*, in which there
re ſo many muſcles of the bum, thighs, belly, neck,
ck, and the whole body, all in a falſe tone, that it
quired an impracticable multiplicity of applications.
The ſecond caſe was immoderate *laughter*. When
y of that riſible ſpecies were brought to the Doc-
, and when he conſidered what an infinity of muſ-
s theſe laughing raſcals threw into a convulſive
otion at the ſame time; whether we regard the
ſms of the diaphragm and all the muſcles of re-
ration, the horrible *rictus* of the mouth, the diſtor-
n of the lower jaw, the criſping of the noſe, twink-
g of the eyes, or ſpherical convexity of the cheeks,
th the tremulous ſuccuſſion of the whole human
dy: when he conſidered, I ſay, all this, he uſed to
y out, *Caſus plane deplorabilis!* and give ſuch patients
er.

CHAP. XI.

The Caſe of a young Nobleman at Cou with the Doctor's Preſcription for t ſame.

AN eminent inſtance of Martinus's ſagacity in d covering the diſtempers of the mind, appea in the caſe of a young nobleman at Court, who w obſerved to grow extremely affected in his ſpee and whimſical in all his behaviour. He began ask odd queſtions, talk in verſe to himſelf, ſhut hi ſelf up from his friends, and be acceſſible to no but flatterers, poets and pick-pockets; till his r lations and old acqaintance judged him to be ſo f gone, as to be a fit patient for the Doctor.

As ſoon as he had heard and examined all t ſymptoms, he pronounced his diſtemper to be *Lov*

His friends aſſured him that they had with gr eare obſerved all his motions, and were perfectly ſ tisfied there was no woman in the caſe. Scribler was as poſitive that he was deſperately in love wi ſome perſon or other. "How can that be?" (ſa his aunt, who came to aſk the advice) "when h "converſes almoſt with none but himſelf?" Sa you ſo? he replied; why then he is in love with hi ſelf, one of the moſt common caſes in the world. I a aſtoniſhed people do not enough attend to this d eaſe, which has the ſame cauſes and ſymptoms, an admits of the ſame cure with the other; eſpecial ſince here the caſe of the patient is the more helpl and deplorable of the two, as this unfortunate p

on is more blind than the other. There are peo-
e who diſcover, from their very youth, a moſt
morous inclination to themſelves; which is un-
ppily nurſed by ſuch mothers as, with their good
ill, would never ſuffer their children to be *croſſed*
love. Eaſe, luxury, and idleneſs, blow up this
me as well as the other: conſtant opportunities
converſation with the perſon beloved (the greateſt
centives) are here impoſſible to be prevented.
wds and pimps in the other love, will be perpe-
ally doing kind offices, ſpeaking a good word for
e party, and carrying about billet-doux. There-
e I aſk you, Madam, if this gentleman has not
en much frequented by flatterers, and a ſort of
ople who bring him dedications and verſes? "O
Lord! Sir, (quoth the aunt) the houſe is haunted
with them."——There it is, (replied Scriblerus)
oſe are the bawds and the pimps that go between
man and himſelf. Are there no civil ladies that
him he dreſſes well, has a gentlemany air, and
like? "Why truly, Sir, my nephew is not auk-
ward."—Look you, Madam, this is a misfortune to
n: in former days theſe ſort of lovers were happy
one reſpect, that they never had any rivals, but
late they have all the ladies ſo—Be pleaſed to an-
r a few queſtions more. Whom does he generally
k of? Himſelf, quoth the aunt.——Whoſe wit
breeding does he moſt commend? His own,
th the aunt.——Whom doth he write letters
Himſelf.——Whom does he dream of? All the
ams I ever heard were of himſelf.——Whom is
ogling yonder? Himſelf in his looking-glaſs.——
y does he throw back his head in that languiſhing
ure? Only to be bleſt with a ſmile of himſelf as

he paſſes by.——Does he ever ſteal a kiſs from hi
ſelf, by biting his lips? Oh! continually, till th
are perfect vermilion.——Have you obſerved him
uſe familiarities with any body? "With none b
"himſelf: he often embraces himſelf with fold
"arms; he claps his hand often upon his hip, n
"ſometimes thruſts it into his breaſt."

Madam, ſaid the Doctor, all theſe are ſtro
ſymptoms: but there remain a few more. Has th
amorous gentleman preſented himſelf with any lo
toys; ſuch as gold ſnuff-boxes, repeating watch
or tweezer-caſes? theſe are things that in time w
ſoften the moſt obdurate heart. "Not only ſo (ſa
"the aunt), but he bought the other day a ve
"fine brilliant diamond ring for his own wearing
—Nay, if he has accepted of this ring, the intrig
is very forward indeed, and it is high time for frie
to interpoſe.——Pray, Madam, a word or two mor
Is he jealous that his acquaintance do not beha
themſelves with reſpect enough? will he bear jok
and innocent freedoms? "By no means; a famili
"appellation makes him angry; if you ſhake hi
"a little roughly by the hand, he is in a rage; b
"if you chuck him under the chin, he will retu
"you a box on the ear."—Then the caſe is plai
he has the true pathognomic ſign of love, *jealou*
for nobody will ſuffer his miſtreſs to be treated
that rate. Madam, upon the whole, this caſe is e
tremely dangerous. There are ſome people who a
far gone in this paſſion of ſelf-love; but then th
keep a *very ſecret intrigue* with themſelves, and hi
it from all the world beſides. But this patient h
not the leaſt care of the reputation of his beloved;
is downright ſcandalous in his behaviour with hi

; he is enchanted, bewitched, and almoſt paſt
: however, let the following methods be tried
n him.

irſt, Let him * * * *Hiatus* * * * Secondly, Let him
r a bob-wig. Thirdly, Shun the company of flat-
rs, nay of ceremonious people, and of all French-
in general. It would not be amiſs if he tra-
ed over England in a ſtage coach, and made the
of Holland in a track-ſcoute. Let him return
ſnuff-boxes, tweezer-caſes, (and particularly the
nond ring,) which he has received from himſelf.
ſome knowing friend repreſent to him the many
qualities of this miſtreſs of his: let him be
vn that her extravagance, pride, and prodigality
infallibly bring him to a morſel of bread: let
e proved, that he has been falſe to himſelf, and
eachery is not a ſufficient cauſe to diſcard a miſ-
s, what is? In ſhort, let him be made to ſee that
nortal beſides himſelf either loves, or can ſuffer
creature. Let all looking-glaſſes, poliſhed toys,
even clean plates, be removed from him, for
of bringing back the admired object. Let him
taught to put off all thoſe tender airs, affected
es, languiſhing looks, wanton toſſes of the head,
motions of the body, that mincing gait, ſoft
e of voice, and all that enchanting woman-like
aviour, that has made him the charm of his own
s, and the object of his own adoration. Let him
rize the beauty he adores at a diſadvantage, ſur-
himſelf naked, diveſted of artificial charms, and
will find himſelf a forked, ſtradling animal, with
dy legs, a ſhort neck, a dun hide, and a pot-belly.
would be yet better, if he took a ſtrong purge
e a-week, in order to contemplate himſelf in that

condition; at which time it will be convenien
make uſe of the letters, dedications, *&c.* above
Something like this has been obſerved by Lucre
and others, to be a powerful remedy in the ca
women. If all this will not do, I muſt e'en l
the poor man to his deſtiny. Let him *marry him*
and when he is condemned eternally to him
perhaps he may run to the next pond to get ri
himſelf, the fate of moſt violent ſelf-lovers.

CHAP. XII.

How Martinus endeavoured to find out t Seat of the Soul, and of his Correſpo dence with the Freethinkers.

IN this deſign of Martin to inveſtigate the diſe of the mind, he thought nothing ſo neceſſar an inquiry after the Seat of the Soul; in which firſt, he laboured under great uncertainties. S times he was of opinion that it lodged in the br ſometimes in the ſtomach, and ſometimes in heart. Afterwards he thought it abſurd to co that ſovereign lady to one apartment, which m him infer, that ſhe ſhifted it according to the f ral functions of life. The brain was her ſtudy, heart was her ſtate-room, and the ſtomach her chen. But as he ſaw ſeveral offices of life wer at the ſame time, he was forced to give up this potheſis alſo. He now conjectured it was more the dignity of the ſoul to perform ſeveral operat by her little miniſters, the *animal ſpirits*, from wh it was natural to conclude, that ſhe reſides in

parts, according to the different inclinations, s, ages, and profeſſions. Thus, in epicures he ed her in the mouth of the ſtomach, philoſophers e her in the brain, ſoldiers in the heart, wo- in their tongue, fiddlers in their fingers, and -dancers in their toes. At length he grew fond he *glandula pinealis*, diſſecting many ſubjects to out the different figure of this gland, from nce he might diſcover the cauſe of the different pers in mankind. He ſuppoſed that in factious reſtleſs-ſpirited people, he ſhould find it ſharp pointed, allowing no room for the ſoul to re- herſelf; that in quiet tempers it was flat, ſmooth, ſoft, affording to the ſoul, as it were, an eaſy ion. He was confirmed in this by obſerving, calves and philoſophers, tygers and ſtateſmen, es and ſharpers, peacocks and fops, cock-ſpar- s and coquets, monkeys and players, courtiers ſpaniels, moles and miſers, exactly reſemble another in the conformation of the *pineal gland*. did not doubt likewiſe to find the ſame reſem- nce in highwaymen and conquerors; in order to isfy himſelf in which it was, that he purchaſed body of one of the firſt ſpecies (as hath been be- related) at Tyburn, hoping in time to have the ppineſs of one of the latter too, under his anato- al knife.

We muſt not omit taking notice here, that theſe uiries into the *ſeat* of the *ſoul* gave occaſion to his t coreſpondence with the ſociety of *Freethinkers*, o were then in their infancy in England, and ſo ch taken with the promiſing endowments of Mar- , that they ordered their ſecretary to write him following letter.

To the learned Inquiſitor into Nature, MARTINUS Scr
BLERUS, *the Society of* Freethinkers, *greeting.*

Grecian Coffee-houſe, May

IT is with unſpeakable joy we have heard of yo
inquiſitive genius, and we think it great pity th
it ſhould not be better employed, than in looki
after that theological non-entity, commonly cal
the *ſoul:* ſince, after all your inquiries, it will a
pear you have loſt your labour, in ſeeking the re
dence of ſuch a chimera, that never had being
in the brains of ſome dreaming philoſophers. Is
not demonſtration to a perſon of your ſenſe, that fin
you cannot find it, there is *no ſuch thing?* In order
ſet ſo hopeful a genius right in this matter, we ha
ſent you an anſwer to the ill-grounded ſophiſms
thoſe crackbrained fellows, and likewiſe an e
mechanical explication of *perception* or *thinking.*

* One of their chief arguments is, that *ſelf-con*
ouſneſs cannot inhere in any ſyſtem of matter, becau
all matter is made up of ſeveral diſtinct beings, whi
never can make up one individual thinking being.

This is eaſily anſwered by a familiar inſtance. I
every *Jack* there is a *meat-roaſting* quality, whi
neither reſides in the fly, nor in the weight, nor
any particular wheel of the jack, but is the reſult
the whole compoſition: ſo in an animal, the ſelf-co
ſciouſneſs is not a real quality inherent in one bei
(any more than meat-roaſting in a jack), but the r
ſult of ſeveral modes or qualities in the ſame ſubje
As the fly, the wheels, the chain, the weight, t
cords, *&c.* make one jack, ſo the ſeveral parts of th

* This whole Chapter is an inimitable ridicule on Collin
arguments againſt Clarke, to prove the ſoul only a qualit

odymake one animal. As perception or conſciouſneſs ſaid to be inherent in this animal, ſo is meat-roaſting ſaid to be inherent in the jack. As ſenſation, reaning, volition, memory, *&c.* are the ſeveral modes thinking; ſo roaſting of beef, roaſting of mutton, aſting of pullets, geeſe, turkies, *&c.* are the ſeveral odes of meat-roaſting. And as the general quali- of meat-roaſting, with its ſeveral modifications as beef, mutton, pullets, *&c.* does not inhere in any e part of the jack; ſo neither does conſciouſneſs, th its ſeveral modes of ſenſation, intellection, vo- ion, *&c.* inhere in any one, but is the reſult from e mechanical compoſition of the whole animal.

Juſt ſo, the quality or diſpoſition in a fiddle to y tunes, with the ſeveral modifications of this *e-playing* quality in playing of preludes, ſarabands, , and gavots, are as much real qualities in the in- ment, as the thought or the imagination is in the nd of the perſon that compoſes them.

The parts (ſay they) of an animal body are per- ually changed, and the fluids, which ſeem to be ſubject of conſciouſneſs, are in a perpetual circu- ion; ſo that the ſame individual particles do not ain in the brain: from whence it will follow, t the idea of individual conſciouſneſs muſt be con- tly tranſlated from one particle of matter to an- er, whereby the particle A, for example, muſt not be conſcious, but conſcious that it is the ſame g with the particle B, that went before.

We anſwer, This is only a fallacy of the imagina- , and is to be underſtood in no other ſenſe than maxim of the Engliſh law, that the *King never* This power of thinking, ſelf-moving, and go- ing the whole machine, is communicated from

every particle to its immediate ſucceſſor; who, ſoon as he is gone, immediately takes upon him the government, which ſtill preſerves the unity of the whole ſyſtem.

They make a great noiſe about this individuality, how a man is conſcious to himſelf that he is the ſame individual he was twenty years ago; notwithſtanding the flux ſtate of the particles of matter that compoſe his body. We think this is capable of a very plain anſwer, and may be eaſily illuſtrated by a familiar example.

Sir John Cutler had a pair of black worſted ſtockings, which his maid darned ſo often with ſilk, that they became at laſt a pair of ſilk ſtockings. Now ſuppoſing thoſe ſtockings of Sir John's endued with ſome degree of conſciouſneſs at every particular darning, they would have been ſenſible that they were the ſame individual pair of ſtockings both before and after the darning; and this ſenſation would have continued in them through all the ſucceſſion of darnings; and yet after the laſt of all, there was not perhaps one thread left of the firſt pair of ſtockings, but they were grown to be ſilk ſtockings, as was ſaid before.

And whereas it is affirmed, that every animal is conſcious of ſome individual ſelf-moving, ſelf-determining principle; it is anſwered, That, as in a Houſe of Commons all things are determined by a *majority*, ſo it is in every animal ſyſtem. As that which determines the Houſe is ſaid to be the reaſon of the whole aſſembly; it is no otherwiſe with thinking beings, who are determined by the greater force of ſeveral particles; which, like ſo many unthinking members, compoſe one thinking ſyſtem.

And whereas it is likewiſe objected, That puniſhments cannot be juſt that are not inflicted upon the ſame individual, which cannot ſubſiſt without the notion of a ſpiritual ſubſtance; we reply, That this is no greater difficulty to conceive, than that a corporation, which is likewiſe a flux body, may be puniſhed for the faults, and liable to the debts, of their predeceſſors.

We proceed now to explain, by the ſtructure of the brain, the ſeveral modes of thinking. It is well known to anatomiſts that the brain is a *congeries* of glands, that ſeparate the finer parts of the blood, called animal ſpirits; that a gland is nothing but a Canal of great length, variouſly intorted and wound up together. From the arietation and motion of the ſpirits in thoſe canals, proceed all the different ſorts of thoughts. Simple Ideas are produced by the motion of the ſpirits in one ſimple canal: when two of theſe canals diſembogue themſelves into one, they make what we call a propoſition; and when two of theſe propoſitional channels empty themſelves into a third, they form a Syllogiſm, or a ratiocination. Memory is performed in a diſtinct apartment of the brain, made up of veſſels ſimilar, and like ſituated to the ideal, propoſitional and ſyllogiſtical veſſels, in the primary parts of the brain. After the ſame manner it is eaſy to explain the other modes of thinking; as alſo why ſome people think ſo wrong and perverſely, which proceeds from the bad configuration of thoſe glands. Some, for example, are born without the propoſitional or ſyllogiſtigcal canals; in others, that reaſon ill, they are of unequal capacities; in dull fellows, of too great a length, whereby the motion of the ſpirits is retarded; in trifling genius's, weak and ſmall;

in the over-refining ſpirits, too much intorted and winding; and ſo of the reſt.

We are ſo much perſuaded of the truth of this our Hypotheſis, that we have employed one of our Members, a great virtuoſo at Nuremburg, to make a ſort of an hydraulic engine, in which a chymical liquor reſembling blood, is driven through elaſtic channels reſembling arteries and veins, by the force of an Embolus like the heart, and wrought by a pneumatic machine of the nature of the lungs, with ropes and pullies, like the nerves, tendons and muſcles; and we are perſuaded that this our artificial man will not only walk, and ſpeak, and perform moſt of the outward actions of the animal life, but (being wound up once a week) will perhaps reaſon as well as moſt of your country parſons.

We wait with the utmoſt impatience for the honour of having you a member of our Society, and beg leave to aſſure you that we are, *&c.*

What return Martin made to this obliging letter, we muſt defer to another occaſion: let it ſuffice at preſent to tell, that Crambe was in a great rage at them, for ſtealing (as he thought) a hint from his *Theory of ſyllogiſms*, without doing him the honour ſo much as to mention him. He adviſed his maſter by no means to enter into their Society, unleſs they would give him ſufficient ſecurity to be ar him harmleſs from any thing that might happen after this preſent life.

CHAP. XIII.

Of the Seceſſion of Martinus, and ſome Hints of his Travels.

IT was in the year 1699 that Martin ſet out on his travels. Thou wilt certainly be very curious to know what they were. It is not time yet to inform thee; but what hints I am at liberty to give, I will. Thou ſhalt know then, that in his firſt voyage he was carried, by a proſperous ſtorm, to a diſcovery of the remains of the ancient *Pygmæan* empire.

That in his ſecond, he was as happily ſhipwrecked on the land of the *giants*, now the moſt humane people in the world.

That in his third voyage, he diſcovered a whole kingdom of *philoſophers*, who govern by the *Mathematics*; with whoſe admirable ſchemes and projects he returned to benefit his own dear country; but had the misfortune to find them rejected by the envious miniſters of *Queen Anne*, and himſelf ſent treacherouſly away.

And hence it is, that in his fourth voyage he diſcovers a vein of melancholy, proceeding almoſt to diſguſt of his ſpecies; but above all, a mortal deteſtation to the whole flagitious race of *Miniſters*, and a final reſolution not to give in any *memorial* to the *ſecretary of ſtate*, in order to ſubject the lands he diſcovered to the crown of *Great Britain*.

Now if, by theſe hints, the reader can help himſelf to a farther diſcovery of the nature and contents of theſe travels, he is welcome to as much light as

they afford him; I am obliged, by all the ties of honour, not to ſpeak more openly.

But if any man ſhall ever ſee ſuch very extraordinary voyages, into ſuch very extraordinary nations which manifeſt the moſt diſtinguiſhing marks of a philoſopher, a politician, and a legiſlator; and can imagine them to belong to a ſurgeon of a ſhip, or a captain of a merchantman, let him remain in his ignorance.

And whoever he be that ſhall further obſerve, in every page of ſuch a book, that cordial *love* of *mankind*, that inviolable regard to truth, that paſſion for his *dear country*, and that particular attachment to the excellent Princeſs Queen *Anne*; ſurely that man deſerves to be pitied, if by all thoſe viſible ſigns and characters he cannot diſtinguiſh and acknowledge the great Scriblerus *.

CHAP. XIV.

Of the Diſcoveries and Works of the Great Scriblerus, made and to be made, written and to be written, known and unknown.

HERE, therefore, at this great Period, we end our First Book. And here, O Reader! we entreat thee utterly to forget all thou haſt hitherto read, and to caſt thy eyes only forward, to that boundleſs field the next ſhall open upon thee; the fruits of which (if thine, or our ſins do not prevent) are to ſpread and multiply over this our work, and over all the face of the earth.

* Gulliver's Travels were firſt intended as a part of Scriblerus's memoirs.

In the mean time, know what thou oweſt, and what ou yet mayeſt owe, to this excellent perſon, this odigy of our age; who may well be called, *The Phi-ſopher of ultimate cauſes*, ſince, by a ſagacity peculiar to mſelf, he hath diſcovered effects in their very cauſe: d without the trivial helps of experiments, or ob-rvations, hath been the Inventor of moſt of the odern ſyſtems and hypotheſes.

He hath enriched Mathematics with many preciſe d geometrical *quadratures* of the *circle*. He firſt diſ-vered the *cauſes* of *gravity*, and the inteſtine *motion fluids*.

To him we owe all the obſervations on the *paral-* of the *pole-ſtar*, and all the new *theories* of the *de-ge*.

He it was that firſt taught the right uſe ſometimes the *fuga vacui*, and ſometimes of the *materia ſub-is*, in reſolving the grand phænomena of nature.

He it was that firſt found out the *palpability* of *co-rs*; and by the delicacy of his touch, could diſtin-iſh the different vibrations of the heterogeneous ys of light.

His were the projects of *perpetuum mobiles*, *flying gines*, and *pacing ſaddles*; the methods of diſcover-g the *longitude* by *bomb-veſſels*, and of increaſing the *ade-wind* by vaſt plantations of *reeds* and *ſedges*.

I ſhall mention only a few of his philoſophical and athematical works.

1. A complete digeſt of the laws of Nature, with review of thoſe that are obſolete or repealed, and of oſe that are ready to be renewed and put in force.

2. A mechanical explication of the formation of the niverſe, according to the Epicurean hypotheſis.

3. An inveſtigation of the quantity of real matter in the Univerſe, with the proportion of the ſpecific gravity of ſolid matter to that of fluid.

4. Microſcopial obſervations of the figure and bulk of the conſtituent parts of all fluids. A calculation of the proportion in which the fluids of the earth decreaſe, and of the period in which they will be totally exhauſted.

5. A computation of the duration of the ſun, and how long it will laſt before it be burned out.

6. A method to apply the force ariſing from the immenſe velocity of *light* to mechanical purpoſes.

7. An anſwer to the queſtion of a curious gentleman; how long a *new ſtar* was lighted up before its appearance to the inhabitants of our earth? To which is ſubjoined a calculation, how much the inhabitants of the *Moon* eat for ſupper, conſidering that they paſs a night equal to fifteen of our natural days.

8. A demonſtration of the natural dominion of the inhabitants of the earth over thoſe of the moon, if ever an intercourſe ſhould be opened between them. With a propoſal of a *partition-treaty* among the earthly potentates, in caſe of ſuch diſcovery.

9. Tide-tables for a comet that is to approximate towards the earth.

10. The number of the inhabitants of London determined by the reports of the gold-finders, and the tonnage of their carriages; with allowance for the extraordinary quantity of the *ingeſta* and *egeſta* of the people of England, and a deduction of what is left under dead walls and dry ditches.

It will from hence be evident, how much all his ſtudies were directed to the univerſal benefit of man-

d. Numerous have been his projects to this end, which *two* alone will be ſufficient to ſhow the zing grandeur of his genius. The firſt was a pro- al, by a general contribution of all princes, to ce the firſt cruſt or *nucleus* of this our *Earth*, quite ough, to the next concentrical ſphere. The ad- tage he propoſed from it was, to find the *parallax* the *fixt ſtars;* but chiefly to refute Sir Iſaac wton's theory of *gravity*, and Mr Halley's of the *iations*. The ſecond was, to build *two poles* to *meridian*, with immenſe lighthouſes on the tops of m; to ſupply the defect of Nature, and to make longitude as eaſy to be calculated as the latitude. h theſe he could not but think very practicable, the power of all the potentates of the world.

May we preſume after theſe to mention, how he tended from the ſublime to the beneficial parts of owledge, and particularly his extraordinary prac- of *Phyſic?* From the age, complexion, or weight the perſon given, he contrived to preſcribe at a ance, as well as at a patient's bed-ſide. He taught way to many modern phyſicians, to cure their ients by *intuition*, and to others to cure *without ing on them at all.* He projected a menſtruum to olve the ſtone, made of Dr Woodward's *univerſal ge-water.* His alſo was the device to relieve con- ptive or aſthmatic perſons, by bringing freſh air of the country to town, by pipes of the nature he recipients of air-pumps; and to introduce the ive air of a man's country into any other in which ſhould travel, with a ſeaſonable intromiſſion of h ſteams as were moſt familiar to him; to the in- reſſible comfort of many Scotſmen, Laplanders, white bears.

In *Phyſiognomy*, his penetration is ſuch, that fr
the *picture* only of any perſon, he can write his
and from the features of the parents, draw the
trait of any child that is to be born.

Nor hath he been ſo enrapt in theſe ſtudies, a
neglect the polite arts of painting, architecture,
ſic, poetry, *&c.* It was he that gave the firſt hin
our modern *painters*, to improve the *likeneſs* of t
portraits, by the uſe of ſuch *colours* as would faithf
and conſtantly accompany the *life*, not only in
preſent ſtate, but in all its alterations, decays,
and death itſelf.

In *Architecture*, he builds not with ſo much re
to preſent ſymmetry, or conveniency, as wit
thought, well worthy a true lover of antiquity,
the noble effect the building will have to poſter
when it ſhall fall and become a ruin.

As to *Muſic*, I think Heidegger has not the fa
deny that he has been much beholden to his ſc

In *Poetry*, he hath appeared under a hundred di
rent names, of which we may one day give a c
logue.

In *Politics*, his writings are of a peculiar caſt,
the moſt part ironical, and the driſt of them ofte
delicate and refined, as to be miſtaken by the vu
He once went ſo far as to write a perſuaſive to pe
to eat their own children, which was ſo little un
ſtood as to be taken in ill part *. He has
written againſt *Liberty*, in the name of *Freeman*
Algernon Sydney, in vindication of the meaſure
Spain under that of *Raleigh*, and in praiſe of c
tion under thoſe of *Cato* and *Publicola*.

It is true, that at his laſt departure from Engl
in the reign of Queen Anne, apprehending leſt

* Swift's ironical tract on that ſubject.

theſe might be perverted, to the ſcandal of the
k, or encouragement of the flagitious, he caſt
m all, without mercy, into a bog-houſe near
James's. Some however have been with great di-
nce recovered, and fiſhed up with a hook and
, by the miniſterial writers, which make at pre-
t the great ornaments of their works.

Whatever he judged beneficial to mankind, he
ſtantly communicated (not only during his ſtay
ong us, but ever ſince his abſence) by ſome me-
d or other in which oſtentation had no part.
th what incredible modeſty he concealed himſelf,
known to numbers of thoſe to whom he addreſſed
metimes epiſtles, ſometimes hints, ſometimes whole
atiſes, advices to friends, projects to firſt miniſters,
ters to members of parliament, accounts to the
yal Society, and innumerable others.

All theſe will be vindicated to the true author, in
e courſe of theſe memoirs. I may venture to ſay
y cannot be unacceptable to any, but to thoſe
o will appear too much concerned as *plagiaries*, to
admitted as *judges*. Wherefore we warn the pu-
c, to take particular notice of all ſuch as maniſeſt
y indecent paſſion at the appearance of this work,
perſons moſt certainly involved in the guilt.

MARTINUS SCRIBLERUS,

ΠΕΡΙ ΒΑΘΟΥΣ:

OR,

OF THE ART

OF

SINKING in POETRY.

Written in the year M.DCC.VII.

MARTINUS SCRIBLERUS

ΠΕΡΙ ΒΑΘΟΥΣ.

CHAP. I.

IT hath been long (my dear countrymen) the ſubject of my concern and ſurprize, that whereas numberleſs poets, critics and orators, have compiled and digeſted the art of ancient poeſy, there hath not riſen among us one perſon ſo public-ſpirited as to perform the like for the modern, although it is univerſally known, that our every-way induſtrious moderns, both in the weight of their writings, and in the velocity of their judgments, do ſo infinitely excel the ſaid ancients.

Nevertheleſs, too true it is, that while a plain and direct road is paved to their ὕψος, or ſublime, no track has been yet chalked out to arrive at our βάθος, or profound. The Latins, as they came between the Greeks and us, make uſe of the word *altitudo*, which implies equally height and depth. Therefore, conſidering with no ſmall grief how many promiſing geniuſes of this age are wandering (as I may ſay) in the dark without a guide, I have undertaken this arduous but neceſſary taſk, to lead them as it were by the hand, and ſtep by ſtep, the gentle down-hill way to the Bathos; the bottom, the end, the central point, the *non plus ultra* of true modern poeſy!

When I conſider (my dear countrymen) the extent, fertility, and populouſneſs of our lowlands of

Parnaſſus, the flouriſhing ſtate of our trade, and the plenty of our manufacture, there are two reflections which adminiſter great occaſion of ſurprize; the one, that all dignities and honours ſhould be beſtowed upon the exceeding few meagre inhabitants of the top of the mountain; the other, that our own nation ſhould have arrived to that pitch of greatneſs it now poſſeſſes, without any regular ſyſtem of laws. As to the firſt, it is with great pleaſure I have obſerved of late the gradual decay of delicacy and refinement among mankind, who are become too reaſonable to require that we ſhould labour with infinite pains to come to the taſte of the mountaineers, when they without any may condeſcend to ours. But as we have now an unqueſtionable majority on our ſide, I doubt not but we ſhall ſhortly be able to level the Highlanders, and procure a farther vent for our own product, which is already ſo much reliſhed, encouraged, and rewarded by the nobility and gentry of Great Britain.

Therefore, to ſupply our former defect, I purpoſe to collect the ſcattered rules of our art into regular inſtitutes, from the example and practice of the deep geniuſes of our nation; imitating herein my predeceſſors the maſter of Alexander, and the ſecretary of the renowned Zenobia. And in this my undertaking I am the more animated, as I expect more ſucceſs than has attended even thoſe great critics ſince their laws (though they might be good) have ever been ſlackly executed, and their precepts (however ſtrict) obeyed only by fits, and by a very ſmall number.

At the ſame time I intend to do juſtice upon our neighbours, inhabitants of the upper Parnaſſus

ho, taking advantage of the riſing ground, are per-
tually throwing down rubbiſh, dirt and ſtones up-
us, never ſuffering us to live in peace Theſe
en, while they enjoy the cryſtal ſtream of Helicon,
vy us our common water, which (thank our ſtars)
ough it is ſomewhat muddy, flows in much greater
undance. Nor is this the greateſt injuſtice that
have to complain of; for though it is evident
at we never made the leaſt attempt or inroad into
ir territories, but lived contented in our native
s, they have often not only committed petty lar-
ies upon our borders, but driven the country,
d carried off at once whole cart-loads of manufac-
e; to reclaim ſome of which ſtolen goods is part
the deſign of this treatiſe.

For we ſhall ſee, in the courſe of this work, that
r greateſt adverſaries have ſometimes deſcended
wards us; and doubtleſs might now and then have
rived at the Bathos itſelf, had it not been for that
ſtaken opinion they all entertained, that the
les of the ancients were equally neceſſary to the
oderns; than which there cannot be a more grie-
us error, as will be amply proved in the following
ſcourſe.

And indeed when any of theſe have gone ſo far,
by the light of their own genius to attempt *new*
odels, it is wonderful to obſerve how nearly they
ve approached us in thoſe particular pieces, though
their others they differed *toto cælo* from us.

CHAP. II.

That the Bathos, or Profound, is the natural Taſte of Man, and, in particular, of the preſent Age.

THE taſte of the Bathos is implanted by Nature itſelf in the ſoul of man, till perverted by cuſtom or example, he is taught, or rather compelled, to reliſh the ſublime. Accordingly, we ſee the unprejudiced minds of children delight only in ſuch productions, and in ſuch images, as our true modern writers ſet before them. I have obſerved how faſt the general taſte is returning to this firſt ſimplicity and innocence; and if the intent of all poets be to divert and inſtruct, certainly that kind which diverts and inſtructs the *greateſt number*, is to be preferred. Let us look round among the admirers of poetry, we ſhall find thoſe who have a taſte of the ſublime to be very few; but the profound ſtrikes univerſally, and is adapted to every capacity.

'Tis a fruitleſs undertaking to write for men of nice and foppiſh guſto, whom, after all, it is almoſt impoſſible to pleaſe; and it is ſtill more chimerical to write for poſterity, of whoſe taſte we cannot make any judgment, and whoſe applauſe we can never enjoy. It muſt be confeſſed our wiſer authors have a preſent end

Et prodeſſe volunt, et delectare Poetæ.

Their true deſign is profit or gain; in order to acquire which, 'tis neceſſary to procure applauſe by

miniſtrating pleaſure to the reader: from whence ollows demonſtrably, that their productions muſt ſuited to the *preſent* taſte. And I cannot but gratulate our age on this peculiar felicity, that ugh we have made indeed great progreſs in all er branches of luxury, we are not yet debauched h any high reliſh in poetry, but are in this one e leſs nice than our anceſtors If an art is to be mated by its ſucceſs, I appeal to experience whe- there have not been, in proportion to their nber, as many ſtarving good poets as bad ones. Nevertheleſs, in making gain the principal end of art, far be it from me to exclude any great ge- ſes of *rank* or *fortune* from diverting themſelves way: they ought to be praiſed no leſs than ſe princes, who paſs their vacant hours in ſome enious mechanical or manual art: and to ſuch heſe, it would be ingratitude not to own, that art has been often infinitely indebted.

CHAP. III.

e Neceſſity of the Bathos phyſically con- idered.

ARTHERMORE, it were great cruelty and injuſtice, if all ſuch authors as cannot write in other way, were prohibited from writing at all. inſt this I draw an argument from what ſeems e an undoubted phyſical maxim, that poetry natural or morbid ſecretion from the brain. As uld not ſuddenly ſtop a cold in the head, or dry y neighbour's iſſue, I would as little hinder him

from neceſſary writing. It may be affirmed w great truth, that there is hardly any human crea paſt childhood, but at one time or other has h ſome poetical evacuation, and, no queſtion, much the better for it in his health; ſo true is t ſaying, *Naſcimur poetæ*: therefore is the deſire writing properly termed *pruritus*, the "titillati "of the generative faculty of the brain," and perſon is ſaid to conceive: now, ſuch as conce muſt bring forth. I have known a man thought melancholy, and raving for divers days, who for with grew wonderfully eaſy, lightſome, and chear upon a diſcharge of the peccant humour, in exca ing purulent metre. Nor can I queſtion but ab dance of untimely deaths are occaſioned for want this laudable vent of unruly paſſions: yea, perha in poor wretches, (which is very lamentable) mere want of pen, ink, and paper! From hence follows, that a ſuppreſſion of the very worſt poe is of dangerous conſequence to the ſtate. We f by experience, that the ſame humours which v themſelves in ſummer in ballads and ſonnets, condenſed by the winter's cold into pamph and ſpeeches for and againſt the miniſtry: nay know not but many times a piece of poetry may the moſt innocent compoſition of a miniſter himſ

It is therefore manifeſt that *mediocrity* ought to allowed, yea indulged, to the good ſubjects of E gland. Nor can I conceive how the world has fo lowed the contrary as a maxim, upon the ſingle thority of * Horace? Why ſhould the golden m and quinteſſence of all virtues be deemed ſo of

* "Mediocribus eſſe poetis
"Non dii, non homines, &c." *Hor.*

in this art? or coolneſs or mediocrity be ſo
ible a quality in a man, and ſo deteſtable in
et?
owever, far be it from me to compare theſe wri-
with thoſe great ſpirits who are born with a
ité de penſanteur, or (as an Engliſh author calls
n "alacrity of ſinking;" and who by ſtrength
ature alone can excel. All I mean is to evince
neceſſity of rules to theſe leſſer geniuſes, as well
e uſefulneſs of them to the greater.

CHAP. IV.

at there is an Art of the Bathos, or Pro-ound.

E come now to prove, that there is an art of
ſinking in poetry. Is there not an architec-
of vaults and cellars, as well as of lofty domes
pyramids? Is there not as much ſkill and labour
aking dikes, as in raiſing mounts? Is there not
rt of diving as well as of flying? And will any
r practitioner affirm, that a diving engine is not
ngular uſe in making him long-winded, aſſiſting
ſight, and furniſhing him with other ingenious
ns of keeping under water?
f we ſearch the authors of antiquity, we ſhall
as few to have been diſtinguiſhed in the true
found, as in the true ſublime. And the very
e thing (as it appears from Longinus) had been
gined of that, as now of this; namely, that it
entirely the gift of Nature. I grant that to ex-
in the Bathos, a genius is requiſite; yet the rules

of art must be allowed so far useful, as to add w
or, as I may say, hang on lead, to facilitate an
force our descent, to guide us to the most adv
geous declivities, and habituate our imaginatio
a depth of thinking. Many there are that can
but few can arrive at the felicity of falling gra
ly; much more for a man who is amongst the l
of the creation, at the very bottom of the a
phere, to descend beneath himself, is not so e
task, unless he calls in Art to his assistance.
with the Bathos as with small beer, which is i
vapid and insipid, if left at large, and let ab
but being by our rules confined and well stopt,
thing grows so frothy, pert, and bouncing.

The sublime of nature is the sky, the sun, m
stars, &c.; the profound of nature is gold, p
precious stones, and the treasures of the deep, w
are inestimable as unknown: but all that lyo
tween these, as corn, flowers, fruits, animals,
things for the mere use of man, are of mean p
and so common as not to be greatly esteemed by
curious; it being certain that any thing, of w
we know the true use, cannot be invaluable: w
affords a solution why common sense hath o
been totally despised, or held in small repute, by
greatest modern critics and authors.

CHAP. V.

the true Genius for the Profound, and y what it is conſtituted.

ND I will venture to lay it down as the firſt maxim and corner-ſtone of this our art, that ver would excel therein, muſt ſtudiouſly avoid, ſt, and turn his head from all the ideas, ways, workings of that peſtilent foe to Wit, and de- er of fine figures, which is known by the name mmon *ſenſe*. His buſineſs muſt be to contract rue *gout de travers*, and to acquire a moſt hap- ncommon, unaccountable way of thinking. e is to conſider himſelf as a groteſque painter, ſe works would be ſpoiled by an imitation of ure, or uniformity of deſign. He is to mingle of the moſt various or diſcordant kinds, land- e, hiſtory, portraits, animals, and connect them a great deal of flouriſhing, by heads or tails, as all pleaſe his imagination, and contribute to his cipal end, which is to glare by ſtrong oppoſitions olours, and ſurpriſe by contrariety of images. *Serpentes avibus geminentur, tigribus agni.* Hor. is deſign ought to be like a labyrinth, out of ch nobody can get clear but himſelf. And ſince great art of all poetry is to mix truth with fic- , in order to join the *credible* with the *ſurpriſing*, author ſhall produce the credible, by painting ure in her loweſt ſimplicity; and the ſurpriſing, contradicting common opinion. In the very nners he will affect the *marvellous;* he will draw

Achilles with the patience of Job; a prince ta
like a jack-pudding; a maid of honour ſelling
gains; a footman ſpeaking like a philoſopher; a
fine gentleman like a ſcholar. Whoever is co
ſiſtant in modern plays, may make a moſt noble
lection of this kind, and, at the ſame time, fo
complete body of *modern ethics and morality*.

Nothing ſeemed more plain to our great auth
than that the world had long been weary of *n*
things. How much the contrary are formed to pl
is evident from the univerſal applauſe daily g
to the admirable entertainments of harlequins
magicians on our ſtage. When an audience be
a coach turned into a wheel-barrow, a conjurer
an old woman, or a man's head where his h
ſhould be; how are they ſtruck with tranſport
delight? which can only be imputed to this c
that each object is changed into that which h
been ſuggeſted to them by their own low ideas
fore.

He ought therefore to render himſelf maſte
this happy and *anti-natural* way of thinking to ſ
a degree as to be able, on the appearance of
object, to furniſh his imagination with ideas i
nitely *below* it; and his eyes ſhould be like
the wrong end of a perſpective glaſs, by which
the objects of Nature are leſſened.

For example, when a true genius looks upon
ſky, he immediately catches the idea of a piec
blue luteſtring, or a child's mantle.

* "The ſkies, whoſe ſpreading volumes ſcarce h
"room,
"Spun thin, and wove in Nature's fineſt loom

* Prince Arthur, p. 41, 42.

" The new-born world in their ſoft lap embrac'd,
" And all around their ſtarry mantle caſt."

If he looks upon a tempeſt, he ſhall have an image of a tumbled bed, and deſcribe a ſucceeding calm in this manner:

" The Ocean joy'd to ſee the tempeſt fled,
" New lays his waves, and ſmoothes his ruffled bed."

The triumphs and acclamations of the angels, at the creation of the univerſe, preſent to his imagination " the rejoicings of the Lord Mayor's day;" and he beholds thoſe glorious beings celebrating the Creator, by huzzaing, making illuminations, and playing ſquibs, crackers, and ſky-rockets.

" Glorious illuminations, made on high
" By all the ſtars and planets of the ſky,
" In juſt degrees, and ſhining order plac'd,
" Spectators charm'd, and the bleſt dwelling grac'd.
" Thro' all th' enlighten'd air ſwift fire-works flew,
" Which with repeated ſhouts glad Cherubs threw,
" Comets aſcended with their ſweeping train,
" Then fell in ſtarry ſhow'rs and glitt'ring rain.
" In air ten thouſand meteors blazing hung,
" Which from th' eternal battlements were flung."

If a man who is violently fond of *wit*, will ſacrifice to that paſſion his friend or his God, would it not be a ſhame, if he who was ſmit with the love of the *Bathos* ſhould not ſacrifice to it all other tranſitory regards? you ſhall hear a zealous proteſtant Deacon

† P. 14. ‡ P. 50.

N. B. In order to do juſtice to theſe great Poets, our citations are taken from the beſt, the laſt, and moſt correct editions of their Works. That which we uſe of Prince Arthur, is in *Duodecimo*, 1741, the fourth edition reviſed.

invoke a Saint, and modeſtly beſeech her to do more for us than Providence:

* " Look down, bleſs'd ſaint, with pity then look down,
" Shed on this land thy kinder influence,
" And guide us through the miſts of Providence,
" In which we ſtray."

Neither will he, if a goodly Simile come in his way, ſcruple to affirm himſelf an eye-witneſs of things never yet beheld by man, or never in exiſtence; as this:

† " Thus have I ſeen in Araby the bleſs'd,
" A Phœnix couch'd upon her fun'ral neſt."

But to convince you that nothing is ſo great which a marvelous genius, prompted by this laudable zeal, is not able to leſſen; hear how the moſt ſublime of all Beings is repreſented in the following images:

Firſt he is a PAINTER.

‡ " Sometimes the Lord of Nature in the air
" Spreads forth his clouds, his ſable canvas, where
" His pencil, dipp'd in heav'nly colour bright,
" Paints his fair rainbow, charming to the ſight."

Now he is a CHEMIST.

§ " Th' Almighty Chemiſt does his work prepare,
" Pours down his waters on the thirſty plain,
" Digeſts his light'ning, and diſtils his rain."

Now he is a WRESTLER.

†† " Me in his griping arms th' Eternal took,
" And with ſuch mighty force my body ſhook,
" That the ſtrong graſp my members ſorely bruis'd,
" Broke all my bones, and all my ſinews loos'd."

* A. Philips on the death of Queen Mary. † Anon.
‡ Blackm. opt. edit. duod. 1716. p. 172.
§ Blackm. Pſ. civ. p. 263. †† Page 75.

Now a RECRUITING OFFICER.

‡ " For clouds, the ſun-beams levy freſh ſupplies,
" And raiſe recruits of vapours, which ariſe
" Drawn from the ſeas, to muſter in the ſkies."

Now a peaceable GUARANTEE.

‖ " In leagues of peace the neighbours did agree,
" And to maintain them, God was Guarantee."

Then he is an ATTORNEY.

ǂ " Job, as a vile offender, God indites,
" And terrible decrees againſt me writes.
" God will not be my advocate,
" My cauſe to manage or debate."

In the following Lines in a GOLDBEATER.

†† " Who the rich metal beats, and then with care
" Unfolds the golden leaves, to gild the fields of air."

Then a FULLER.

* " ——th' exhaling reeks, that ſecret riſe,
" Borne on rebounding ſun-beams thro' the ſkies,
" Are thicken'd, wrought, and whiten'd, till they
" grow
" A heav'nly fleece."

A MERCER, *or* PACKER.

† " Didſt thou one end of air's wide curtain hold,
" And help the bales of Æther to unfold;
" Say, which cærulean pile was by thy hand un-
" roll'd?"

A BUTLER.

§ " He meaſures all the drops with wond'rous ſkill,
" Which the black clouds, his floating bottles, fill."

And a BAKER.

‖ " God in the wilderneſs his table ſpread,
" And in his airy ovens bak'd their bread."

‡ Blackm. Pſ. civ. p. 170. ‖ P. 70. ǂ P. 61. †† P. 181.
* Page 18. † P. 174. § 131. ‖ Song of Moſes, p. 218.

CHAP. VI.

Of the ſeveral Kinds of Geniuſes in the Pro found, and the Marks and Characters each

I DOUBT not but the reader, by this cloud of amples, begins to be convinced of the truth our aſſertion, that the Bathos is an *art;* and that genius of no mortal whatever, following the m ideas of Nature, and unaſſiſted with an habitual, laborious peculiarity of thinking, could arrive images ſo wonderfully low and unaccountable. T great author, from whoſe treaſury we have drawn theſe inſtances (the father of the Bathos, and inde the Homer of it) has, like that immortal Greek, co fined his labours to the greater poetry, and there left room for others to acquire a due ſhare of pra in inferior kinds. Many painters who could ne hit a noſe or an eye, have with felicity copied a ſm pox, or been admirable at a toad or a red herri And ſeldom are we without geniuſes for *ſtill-li* which they can work up and ſtiffen with incredib accuracy.

An univerſal genius riſes not in an age; but wh he riſes, armies riſe in him! he pours forth five ſix epic poems with greater facility than five or ſ pages can be produced by an elaborate and ſerv copier after Nature or the ancients. It is affirm by Quintilian, that the ſame genius which ma Germanicus ſo great a general, would with equal a plication have made him an excellent heroic po

like manner, reaſoning from the affinity there appears between arts and ſciences, I doubt not but an active catcher of butterflies, a careful and fanciful pattern-drawer, an induſtrious collector of ſhells, a laborious and tuneful bag-piper, or a diligent breeder of tame rabbits, might ſeverally excel in their reſpective parts of the Bathos.

I ſhall range theſe confined and leſs copious genuſes under proper claſſes, and (the better to give their pictures to the reader) under the names of *animals* of ſome ſort or other; whereby he will be enabled, at the firſt ſight of ſuch as ſhall daily come forth, to know to what kind to refer, and with what authors to compare them.

1. The *Flying Fiſhes:* theſe are writers who now and then riſe upon their fins, and fly out of the profound; but their wings are ſoon dry, and they drop down to the bottom. G. S. A. H. C. G.

2. The *Swallows* are authors that are eternally skimming and fluttering up and down, but all their agility is employed to *catch flies.* L. T. W. P. Lord H.

3. The *Oſtriches* are ſuch, whoſe heavineſs rarely permits them to raiſe themſelves from the ground; their wings are of no uſe to lift them up, and their motion is between flying and walking; but then they *run very faſt.* D. F. L. E. The Hon. E. H.

4. The *Parrots* are they that repeat *another*'s words in ſuch a hoarſe odd voice, as makes them ſeem their own. W. B. W. H. C. C. The Rev. D. D.

5. The *Didappers* are authors that keep themſelves long out of ſight, under water, and come up now and then where you leaſt expected them. L. W. G. D. Eſq; The Hon. Sir W. Y.

6. The *Porpoiſes* are unwieldy and big; they all their numbers into a great turmoil and te but whenever they appear in plain light (whi ſeldom) they are only ſhapeleſs and ugly mon I. D. C. G. I. O.

7. The *Frogs* are ſuch as can neither walk nor but can *leap* and *bound* to admiration; they liv nerally in the bottom of a ditch, and make a noiſe whenever they thruſt their heads above w E. W. I. M. Eſq; T. D. Gent.

8. The *Eels* are obſcure authors, that wrap th ſelves up in their own mud, but are mighty ni and pert. L. W. L. T. P. M. General C.

9. The *Tortoiſes* are ſlow and chill, and, like toral writers, delight much in gardens: they h for the moſt part a fine embroidered ſhell, and derneath it, a heavy lump. A. P. W. B. L. E. Right Hon. E. of S.

Theſe are the chief *Characteriſtics* of the Bo and in each of theſe kinds we have the comfor be bleſſed with ſundry and manifold choice ſpiri this our iſland.

CHAP. VII.

Of the Profound, when it conſiſts in t Thought.

WE have already laid down the principles u which our author is to proceed, and the m ner of forming his thought by familiarizing his m to the loweſt objects; to which it may be add that vulgar converſation will greatly contrib

There is no queſtion but the garret or the printer's boy may often be diſcerned in the compoſitions made in ſuch ſcenes and company; and much of Mr Curl himſelf has been inſenſibly infuſed into the works of his learned writers.

The phyſician, by the ſtudy and inſpection of urine and ordure, improves himſelf in the ſcience; and in like ſort ſhould our author accuſtom and exerciſe his imagination upon the dregs of nature.

This will render his thoughts truly and fundamentally low, and carry him many fathoms beyond mediocrity. For, certain it is (though ſome lukewarm heads imagine they may be ſafe by temporiſing between the extremes) that where there is not triticalneſs or mediocrity in the thought, it can never be ſunk into the genuine and perfect bathos, by the moſt elaborate low expreſſion. It can, at moſt, be only carefully obſcured, or metaphorically debaſed. But 'tis the thought alone that ſtrikes, and gives the whole that ſpirit, which we admire and ſtare at. For inſtance, in that ingenious piece on a lady's drinking the Bath-waters:

"She drinks! ſhe drinks! Behold the matchleſs
"dame!
"To her 'tis water, but to us 'tis flame;
"Thus fire is water, water fire by turns,
"And the ſame ſtream at once both cools and
"burns."

What can be more eaſy and unaffected than the action of theſe verſes? 'Tis the turn of thought alone, and the variety of imagination, that charm and ſurpriſe us. And when the ſame lady goes into

* Anon.

the bath, the thought (as in juſtneſs it ought) g
ſtill deeper.

* " Venus beheld her, 'midſt her crowd of ſlave
" And thought herſelf juſt riſen from the wav

How much out of the way of common ſenſe is t
reflection of Venus not knowing herſelf from
lady.

Of the ſame nature is that notable miſtake o
frighted ſtag in a full chace, who (ſaith the poe

" Hears his own feet, and thinks they ſound
" more :
" And fears the hind feet will o'ertake the fo

So aſtoniſhing as theſe are, they yield to the
lowing, which is profundity itſelf ;

† " None but himſelf can be his parallel :"

unleſs it may ſeem borrowed from the thoug
that maſter of a ſhow in Smithfield, who wri
large letters, over the picture of his elephant,

" This is the greateſt elephant in the world,
" cept himſelf."

However, our next inſtance is certainly an o
nal : Speaking of a beautiful infant,

" So fair thou art, that if great Cupid be
" A child, as poets ſay, ſure thou art he.
" Fair Venus would miſtake thee for her own,
" Did not thy eyes proclaim thee not her ſon.
" There all the lightnings of thy mother's fi
" And with a fatal brightneſs kill in thine."

Firſt he is Cupid, then he is not Cupid; firſt
nus would miſtake him, then ſhe would not mi
him ; next his eyes are his mother's, and laſtly t
are not his mother's, but his own.

* Anon. † Theobald, Double Falſhood.

another author, describing a poet that shines
h admidst a circle of critics,

Thus Phœbus thro' the Zodiac takes his way,
And amid monsters rises into day."

What a peculiarity is here of invention! The au-
's pencil, like the wand of Circe, turns all into
nsters at a stroke. A great genius takes things in
lump, without stopping at minute considerations.
vain might the ram, the bull, the goat, the lion,
crab, the scorpion, the fishes, all stand in his
, as mere natural animals: much more might
e pleaded that a pair of scales, an old man, and
innocent children, were no monsters: there
e only the centaur and the maid that could be
emed out of nature. But what of that? with a
dness peculiar to these daring geniuses, what he
nd not monsters, he made so.

CHAP. VIII.

f the Profound, consisting in the Circum-stances, and of Amplification and Peri-phrase in general.

WHAT in a great measure distinguishes other writers from ours, is their chusing and sepa-ing such circumstances in a description as ennoble elevate the subject.

The circumstances which are most natural are *obvi-* therefore not *astonishing* or peculiar. But those that far-fetched, or unexpected, or hardly compatible, l surprise prodigiously. These therefore we must ncipally hunt out; but, above all, preserve a

laudable *prolixity*; preſenting the whole and ever
at once of the image to view. For choice an
ſtinction are not only a curb to the ſpirit, and
the deſcriptive faculty, but alſo leſſen the l
which is frequently of the worſt conſequence
to our author.

When Job ſays in ſhort, "He waſhed his f
"butter," (a circumſtance ſome poets would
ſoftened, or paſſed over) now hear how this l
is ſpread out by the great genius.

* "With teats diſtended with their milky ſtor
"Such num'rous lowing herds, before my d
"Their painful burden to unload did meet,
"That we with butter might have waſh'd our

How cautious! how particular! He had (ſay
author) ſo many herds, which herds thrived ſo
and thriving ſo well gave ſo much milk, and
milk produced ſo much butter, that, if he did n
might have waſhed his feet in it.

The enſuing deſcription of hell is no leſs re
able in the circumſtances:

† "In flaming heaps the raging ocean rolls,
"Whoſe livid waves involve deſpairing ſoul
"The liquid burnings dreadful colours ſhew
"Some *deeply red* and others *faintly blue*."

Could the moſt minute Dutch painters have
more exact? How inimitably circumſtantial i
alſo of a war-horſe!

‡ "His eye-balls burn, he wounds the ſmo
"plain,
"And *knots* of *ſcarlet ribband* deck his mane."

Of certain cudgel-players:

‖ "They brandiſh high in air their threatning
"Their hands a *woven guard* of *ozier* ſaves,

* Blackm. Job. p. 133. † Pr. Arth. p. 89. ‡ A
‖ Pr. Arth. p. 167.

n which they fix their *hazle weapon's end.*"
o would not think the poet had paſt his whole
wakes in ſuch laudable diverſions? ſince he
s us how to hold, nay how to make a cudgel!
obraſe is another great aid to *prolixity;* being a
d circumlocutory manner of expreſſing a known
which ſhould be ſo myſteriouſly couched, as to
he reader the pleaſure of gueſſing what it is
e author can poſſibly mean, and a ſtrange ſur-
hen he finds it.
poet I laſt mentioned is incomparable in this

waving ſea of heads was round me ſpread,
nd ſtill freſh ſtreams the gazing deluge fed."
is a waving ſea of heads, which by a freſh
of heads, grows to be a gazing deluge of
You come at laſt to find, it means a *great*

pretty and how genteel is the following!
ature's confectioner,
Whoſe ſuckers are moiſt alchemy:
he ſtill of his refining mold
Minting the garden into gold."
t is this but a bee gathering honey
ittle ſyren of the ſtage,
mpty warbler, breathing lyre,
anton gale of fond deſire,
uneful miſchief, vocal ſpell."
would think, this was only a poor gentlewo-
hat ſung finely?
may define *Amplification* to be making the moſt
ought; it is the ſpinning wheel of the Bathos,
draws out and ſpreads it in the fineſt thread.

* P. 78. † Cleveland. ‡ A. Phillips to Cuzzona.

There are amplifiers who can extend half a d
thin thoughts over a whole folio; but for wh
the tale of many a vaſt romance, and the ſubſt
of many a fair volume, might be reduced into
ſize of a primmer.

In the book of Job are theſe words, "Haſt th
"commanded the morning, and cauſed the d
"ſpring to know his place?" How is this exte
by the moſt celebrated amplifier of our age?

* "Can'ſt thou ſet forth th' ethereal *mines* on high,
"Which the refulgent *ore* of light ſupply?
"Is the celeſtial furnace to thee known,
"In which I *melt* the golden metal down?
"Treaſures, from whence I deal out light a
"As all my ſtars and laviſh ſons can waſte."

The ſame author hath amplified a paſſage in
civth pſalm; "He looks on the earth and it t
"bles. He touches the hills, and they ſmoke."

† "The hills forget they're fix'd, and in their fi
"Caſt off their weight, and eaſe themſelve
"flight:
"The woods, with terror wing'd, outfly the w
"And leave the hea y panting hills behind."

You here ſee the hills not only trembling,
ſhaking off the woods from their backs, to ru
faſter: after this you are preſented with a foot
of mountains and woods, where the woods diſ
the mountains, that, like corpulent purſy fel
come puffing and panting a vaſt way behind th

* Job. p. 108. † P. 267.

CHAP. IX.

f Imitation, and the Manner of Imitating.

THAT the true authors of the Profound are to imitate diligently the examples in their *own* y, is not to be queſtioned; and that divers have this means attained to a depth whereunto their n weight could never have carried them, is evi- nt by ſundry inſtances. Who ſees not that De Foe s the poetical ſon of Withers, Tate of Ogilby, Ward, of John Taylor, and E———n of Black- re? therefore when we ſit down to write, let us ng ſome great author to our mind, and aſk our- ves this queſtion; How would Sir Richard have this? Do I expreſs myſelf as ſimply as Amb. lips? Or flow my numbers with the quiet thought- neſs of Mr Welſted?

ut it may ſeem ſomewhat ſtrange to aſſert, that proficient ſhould alſo read the works of thoſe ous poets who have excelled in the *ſublime*. Yet ot this a paradox. As Virgil is ſaid to have read nius, out of his dunghill to draw gold, ſo may author read Shakeſpeare, Milton, and Dryden the contrary end, to bury their gold in his own ghill. A true genius, when he finds any thing y or ſhining in them, will have the ſkill to bring own, take off the gloſs, or quite diſcharge the co- , by ſome ingenious circumſtance or periphraſe, e addition or diminution, or by ſome of thoſe res, the uſe of which we ſhall ſhew in our next pter.

The book of Job is acknowledged to be infinit sublime, and yet has not the father of the Bath reduced it in every page? Is there a paſſage in Virgil more painted up and laboured than the ſcription of Ætna in the third Æneid?

Horrificis juxta tonat Ætna ruinis,
Interdumque atram prorumpit ad æthera nubem,
Turbine fumantem piceo, et candente favilla,
Attollitque globos flammarum, et ſidera lambit.
Interdum ſcopolos avulſaque viſcera montis
Erigit eructans, liquefactaque ſaxa ſub auras
Cum gemitu glomerat, fundoque exæſtuat imo.

(I beg pardon of the gentle Engliſh reader, and ſ of our writers as underſtand not Latin.) Lo! h this is taken down by our Britiſh Poet, by the fi happy thought of throwing the mountain into a f the *colic*.

* " Ætna, and all the burning mountains, find
" Their kindled ſtores with inbred ſtorms of w
" Blown up to rage; and, *roaring out*, complain
" As torn with inward *gripes*, and tort'ring pa
" Lab'ring, they caſt their *dreadful vomit* round
" And with their *melted bowels* ſpread the groun

Horace, in ſearch of the Sublime, ſtruck his h againſt the ſtars †; but Empedocles, to fathom Profound, threw himſelf into Ætna. And who would imagine our excellent Modern had alſo b there, from this deſcription?

Imitation is of two ſorts; the firſt is when we to our own purpoſes the thoughts of others; th cond conſiſts in copying the imperfections or blem of celebrated authors. I have ſeen a play profe

* Pr. Arthur, p. 75. † *Sublimi feriam ſidera v*

it in the ſtyle of Shakeſpear, wherein the reſemnce lay in one ſingle line;

"And ſo good morrow t'ye, good Maſter Lieutenant:"

d ſundry poems in imitation of Milton, where with utmoſt exactneſs, and not ſo much as one excepn, nevertheleſs was conſtantly *nathleſs*, embroider'd *broider'd*, hermits were *eremites*, diſdain'd was *in'd*, ſhady *umbrageous*, enterpriſe *empriſe*, pagan *nim*, pinions *pennons*, ſweet *dulcet*, orchards *orchats*, dge-work *pontifical*; nay, her was *hir*, and there s *thir* thro' the whole poem. And in very deed, re is no other way by which the true modern poet ld read, to any purpoſe, the works of ſuch men as lton and Shakeſpear.

It may be expected, that, like other Critics, I ould next ſpeak of the *Paſſions*: but as the main d and principal effect of the Bathos is to produce *quillity of mind* (and ſure it is a better deſign to omote *ſleep* than madneſs) we have little to ſay on s ſubject. Nor will the ſhort bounds of this diſrſe allow us to treat at large of the *emollients* and *opiats* of poeſy, of the Cool, and the manner of oducing it, or of the methods uſed by our authors managing the Paſſions. I ſhall but tranſiently mark, that nothing contributes ſo much to the *Cool*, the uſe of *wit* in expreſſing paſſion: the true geus rarely fails of points, conceits and proper *ſimiles* ſuch occaſions. This we may term the *pathetic grammatical*, in which even puns are made uſe of h good ſucceſs. Hereby our beſt authors have oided throwing themſelves or their readers into y indecent tranſports.

But as it is ſometimes needful to excite the *paſſions* our antagoniſt in the polemic way, the true ſtu-

dents in the law have conſtantly taken their meth
from low life, where they obſerved, that, to mo
anger, uſe is made of ſcolding and railing; to mo
love, of bawdry; to beget favour and friendſhip,
groſs flattery; and to produce fear, of calumniati
an adverſary with crimes obnoxious to the ſtate.
for ſhame, it is a ſilly paſſion, of which as our auth
are incapable themſelves, ſo they would not prod
it in others.

CHAP. X.

Of Tropes and Figures: And firſt, of th variegating, confounding, and reverſi Figures.

BUT we proceed to the *Figures*. We cannot t earneſtly recommend to our authors the ſtud the *abuſe of ſpeech*. They ought to lay it down a principle, to ſay nothing in the uſual way, but poſſible) in the direct contrary. Therefore the figu muſt be ſo turned as to manifeſt that intricate a wonderful caſt of head which diſtinguiſhes all writ of this kind; or, as I may ſay, to reflect exactly t mold in which they were formed, in all its inequa ties, cavities, obliquities, odd crannies and diſto tions.

It would be endleſs, nay impoſſible to enumera all ſuch figures; but we ſhall content ourſelves range the principal, which moſt powerfully con bute to the Bathos, under three claſſes.

I. The variegating, confounding or reverſing trop and figures.

II. The magnifying, and
III. The diminiſhing.

We cannot avoid giving to theſe the Greek or Roman names: but in tenderneſs to our countrymen and fellow-writers, many of whom, however exquiſite, are wholly ignorant of thoſe languages, we have ſo explained them in our mother-tongue.

I. Of the firſt ſort, nothing ſo much conduces to the Bathos, as the

CATACHRESIS.

A maſter of this will ſay,

Mow the beard,
Shave the graſs,
Pin the plank,
Nail my ſleeve.

from whence reſults the ſame kind of pleaſure to the mind, as to the eye when we behold Harlequin trimming himſelf with a hatchet, hewing down a tree with a razor, making his tea in a cauldron, and brewing his ale in a tea-pot, to the incredible ſatisfaction of the Britiſh ſpectator. Another ſource of the Bathos is the

METONYMY,

or inverſion of cauſes for effects, of inventors for inventions, &c.

"Laced in her * Coſins new appear'd the bride,
"A † Bubble-boy and ‡ Tompion at her ſide,
"And with an air divine her ‖ Colmar ply'd:
"Then Oh! ſhe cries, what ſlaves I round me ſee!
"Here a bright Redcoat, there a ſmart † Toupee."

* Stays. † Tweezer-caſe. ‡ Watch. ‖ Fan.
A ſort of perriwig: All words in uſe in this preſent year 1727.

The SYNECDOCHE,

which conſiſts in the uſe of a part for the whole. You may call a young woman ſometimes pretty-*face* and pigs *eyes*, and ſometimes ſnotty-*noſe* and draggle-*tail*. Or of accidents for perſons; as a lawyer is called ſplit-cauſe, a tailor prick-louſe, *&c.* Or of things belonging to a man, for the man himſelf; as a *Sword*-man, a *gown*-man, a *t-m t-d*-man: a white *ſtaff*, a Turn-*key*, &c.

The APOSIOPESIS.

An excellent figure for the ignorant, as, "What "ſhall I ſay?" when one has nothing to ſay: or "I can no more;" when one really can no more. Expreſſions which the gentle reader is ſo good as never to take in earneſt.

The METAPHOR.

The firſt rule is to draw it from the *loweſt things*, which is a certain way to ſink the higheſt; as when you ſpeak of the thunder of Heaven, ſay,

* "The *Lords above* are *angry* and *talk big*."

If you would deſcribe a rich man refunding his treaſures, expreſs it thus,

† "Tho' he (as ſaid) may riches *gorge*, the ſpoil
"Painful in *maſſy vomit* ſhall *recoil;*
"Soon ſhall he periſh with a ſwift decay,
"Like his own *ordure*, caſt with ſcorn away."

The ſecond, that whenever you ſtart a metaphor you muſt be ſure to *run it down*, and purſue it as far as it can go. If you get the ſcent of a ſtate-negociation, follow it in this manner:

‡ "The ſtones and all the elements with thee
"Shall *ratify* a ſtrict *confederacy;*

* Lee, Alex. † Blackm. Job, p. 91, 93. ‡ Job, p. 12.

Wild beaſts their ſavage temper ſhall forget,
And for a firm *alliance* with thee *treat;*
The finny tyrant of the ſpacious ſeas
Shall ſend a *ſcaly embaſſy* for peace;
His *plighted faith* the crocodile ſhall keep,
And ſeeing thee, for joy ſincerely weep."

Or, if you repreſent the Creator denouncing war inſt the wicked, be ſure not to omit one circumce uſual in proclaiming and levying war.

Envoys and *Agents*, who by my command
Reſide in Paleſtina's land,
To whom *commiſſions* I have given,
To manage there the *intereſts* of heaven:
Ye *holy heralds*, who *proclaim*
Or war or peace, in mine your maſter's name:
Ye *pioneers* of heaven, prepare a *road*,
Make it plain, direct and broad;
For I *in perſon* will my people *head;*
" For the divine deliverer
Will *on his march* in majeſty appear,
And needs the aid of no *confed'rate power.*"

nder the article of the *Confounding* we rank

1. The MIXTURE OF FIGURES,

ch raiſes ſo many images, as to give you no ge at all. But its principal beauty is when it s an idea juſt *oppoſite* to what it ſeemed meant to ribe: Thus an ingenious artiſt painting the ng, talks of a *ſnow of bloſſoms*, and thereby raiſes nexpected picture of winter. Of this ſort is the owing:

The gaping clouds pour lakes of ſulphur down,
Whoſe livid flaſhes ſick'ning ſun-beams drown."

* Blackm. Iſa. c. xl. † Pr. Arthur, p. 37.

What a noble confuſion! clouds, lakes, brimſto flames, ſun-beams, gaping, pouring, ſickning, dro ing! all in two lines.

2. The JARGON.

* "Thy head ſhall riſe, tho' buried in the duſt,
"And 'midſt the clouds his glittering turr
"thruſt."

Quære, What are the glittering turrets of a ma head?

† "Upon the ſhore, as frequent as the ſand,
"To meet the Prince, the glad Dimetians ſtan

Quære, Where theſe Dimetians ſtood? and of wh ſize they were? Add alſo to the *Jargon* ſuch as t following:

‡ "Deſtruction's empire ſhall no longer laſt,
"And Deſolation ly for ever waſte."

‖ "Here Niobe, ſad mother, makes her moan,
"And ſeems converted to a ſtone in ſtone."

But, for variegation, nothing is more uſeful than

3. The PARANOMASIA, or PUN,

where a word, like the tongue of a jack-daw, ſpe twice as much by being ſplit; as this of Mr Denni

"Bullets that wound, like Parthians, as they fl

or this excellent one of Mr Welſted §,

"Behold the virgin ly,
"Naked, and only *cover'd* by the *ſky*."

To which thou may'ſt add,

"To ſee her beauties no man needs to ſtoop,
"She has the whole horizon for her hoop."

4. The ANTITHESIS, or SEE-SAW,

whereby contraries and oppoſitions are balanced

* Job, p. 107. † Pr. Arthur, p. 157. ‡ Job, p.
‖ T. Cook's poems. § Poems, 1663, p. 13.
¶ Welſted's Poems, Acon. and Lavin.

a way, as to cauſe a reader to remain ſuſpend-
between them, to his exceeding delight and re-
tion. Such are theſe on a lady, who made herſelf
ear out of ſize, by hiding a young princeſs under
cloaths.

While the kind nymph changing her faultleſs ſhape
Becomes *unhandſome*, *handſomely* to 'ſcape."

On the Maids of Honour in mourning.

Sadly they charm, and diſmally they pleaſe."

‡ " His eyes ſo bright
Let in the object, and let out the light."
The Gods look pale to ſee us look ſo red."

† " The Fairies and their Queen
In mantles blue came tripping o'er the green."
" All nature felt a reverential ſhock,
The ſea ſtood ſtill to ſee the mountains rock."

CHAP. XI.

he Figures continued: Of the Magnifying and Diminiſhing Figures.

GENUINE writer of the Profound will take care never to magnify any object without *cloud*-
it at the ſame time: his thought will appear in
ue miſt, and very unlike what is in nature. It
ſt always be remembered that darkneſs is an eſ-
tial quality of the Profound; or, if there chance
e a glimmering, it muſt be, as Milton expreſſes it,

" No light, but rather darkneſs viſible."

Waller. † Steel on Queen Mary. ‡ Quarles.
Lee. Alex. ↓ Phil. Paſt. †† Blackm. Job, p. 176.

The chief figure of this ſort is,

1. The HYPERBOLE, or Impoſſible.

For inſtance of a Lion.

* " He roar'd ſo loud, and look'd ſo wondrous gri
" His very ſhadow durſt not follow him."

Of a lady at dinner,

" The ſilver whiteneſs that adorns thy neck,
" Sullies the plate, and makes the napkin blac

Of the ſame.

† " The obſcureneſs of her birth
" Cannot eclipſe the luſtre of her eyes,
" Which make her all one light."

Of a bull-baiting.

‡ " Up to the ſtars the ſprawling maſtives fly,
" And add new monſters to the frighted ſky."

Of a Scene of Miſery.

‖ " Behold a ſcene of miſery and woe!
" Here Argus ſoon might weep himſelf quite bli
" Ev'n tho' he had Briareus' hundred hands
" To wipe thoſe hundred eyes."

And that modeſt requeſt of two abſent lovers.

" Ye Gods! annihilate but Space and Time,
" And make two lovers happy."

2. The PERIPHRASIS, which the Moderns c
the *Circumbendibus*, whereof we have given exam
in the ninth chapter, and ſhall again in the twel

To the ſame claſs of the *Magnifying* may be re
red the following, which are ſo excellently mode
that we have yet no name for them. In deſcrib
a country-proſpect,

§ " I'd call them mountains, but can't call them
" For fear to wrong them with a name too lo

* Vet. Aut. † Theob. Double Falſhood, ‡ Bla
‖ Anon. § Idem.

While the fair vales beneath ſo humble ly,
That even humble ſeems a term too high."

II. The third Claſs remains, of the *Diminiſhing* res: And, 1. The ANTICLIMAX, where the ſe- line drops quite ſhort of the firſt, than which ing creates greater ſurprize.

On the extent of the Britiſh Arms.

Under the Tropics is our language ſpoke,
And part of Flanders hath receiv'd our yoke."

On a warrior.

And thou Dalhouſie, the great god of war,
Lieutenant-colonel to the Earl of Mar."

On the valour of the Engliſh.

Nor Art nor Nature has the force
" To ſtop its ſteddy courſe,
Nor Alps nor Pyrenæans keep it out,
" Nor fortify'd redoubt."

t other times this operates in a larger extent: when the gentle reader is in expectation of great image, he either finds it ſurpriſingly im- fect, or is preſented with ſomething low, or quite culous. A ſurprize reſembling that of a curious on in a cabinet of antique ſtatues, who beholds he pedeſtal the names of Homer, or Cato; but ing up, finds Homer without a head, and no- g to be ſeen of Cato but his privy-member. Such theſe lines of a Leviathan at ſea:

His motion works, and beats the oozy mud,
And with its ſlime incorporates the flood,
'Till all th' encumber'd, thick, fermenting ſtream
Does like *one pot of boiling ointment ſeem.*
Where'er he ſwims, he leaves along the lake
Such frothy furrows, ſuch a foamy track,

Wall. ‖ Anon. * Denn. on Namur.
Blackm. Job, p. 197.

" That all the waters of the deep appear
" *Hoary*—with age, or *grey* with ſudden fear."

But perhaps even theſe are excell'd by the enſui

‡ " Now the reſiſted flames and fiery ſtore,
" By winds aſſaulted, in wide forges roar,
" And raging ſeas flow down of melted ore.
" Sometimes they hear long *iron-bars remov'd*,
" And *to* and *fro* huge *heaps of cinders ſhov'd*."

2. The VUGLAR,

is alſo a Species of the *Diminiſhing*. By this a ſp
flying into the air is compared to a boy whiſtling
he goes on an errand.

* " The mighty *Stuffa* threw a maſſy ſpear,
" Which, with its *errand pleas'd*, *ſung* thro' the a

A Man raging with grief, to a Maſtiff Dog.

† " I cannot ſtifle this gigantic woe,
" Nor on my raging grief a *muzzle* throw."

And clouds big with water, to a woman in grea
ceſſity:

" *Diſtended* with the *waters* in 'em pent,
" The clouds *hang deep* in air, but *hang unrea*

3. The INFANTINE.

This is when a poet grows ſo very ſimple, a
think and talk like a child. I ſhall take my exam
from the greateſt maſter in this way: Hear ho
fondles, like a mere ſtammerer.

‖ " *Little charm* of placid mein,
" *Miniature* of beauty's queen,
" Hither, Britiſh muſe *of mine*,
" Hither, all ye *Grecian Nine*,
" With the lovely Graces *Three*,
" And your *pretty nurſeling* ſee.

‡ Pr. Arthur. p. 157. * Ibid. † Job. p. 41. ‖ A
Philips on Miſs Cuzzona.

" When the meadows next are ſeen,
" Sweet enamel, white and green,
" When again the *lambkins* play,
" *Pretty ſportlings* full of *May*.
" Then the neck ſo white and round,
" (*Little neck* with brilliants bound.)
" And thy *gentleneſs* of mind,
" (*Gentle* from a *gentle* kind), *&c.*
" *Happy* thrice, and *thrice agen*,
" *Happieſt* he of *happy* men," *&c.*

d the reſt of thoſe excellent lullabies of his com-ſition.

ow prettily he aſks the ſheep to teach him to bleat!

" Teach me to grieve with bleating moan, my
" ſheep."

ar how a babe would reaſon on his nurſe's death:

" That ever ſhe *could* die! Oh moſt *unkind!*
" To die, and leave poor *Colinet* behind?
" And yet—Why blame I her?"——

With no leſs ſimplicity does he ſuppoſe that ſhep-rdeſſes tear their hair and beat their breaſts, at ir own deaths:

" Ye brighter maids, faint emblems of my fair,
" With looks caſt down, and with diſhevel'd hair,
" In bitter anguiſh beat your breaſts, and moan
" Her death untimely, *as is were your own.*"

4. The INANITY, or NOTHINGNESS.

Of this the ſame author furniſhes us with moſt autiful inſtances:

" Ah ſilly I, more ſilly than my ſheep,
" (Which on the flow'ry plain I once did keep,)"

Philips's Paſtorals. † Ibid. ‡ Ibid. ‖ Ibid.

§ "To the grave ſenate ſhe could counſel give,
"(Which with aſtoniſhment they did receive.)"
• "He whom loud cannon could not terrify,
"Falls (from the grandeur of his Majeſty.)"
† "Happy, merry as a king,
"*Sipping* dew, you *ſip* and ſing."
‡ "The *noiſe* returning with returning *light*,"
What did it?
"Diſpers'd the *ſilence*, and diſpell'd the *night*."
You may eaſily perceive the nothingneſs of eve
ſecond verſe.
‖ "The glories of proud *London* to ſurvey,
"The ſun himſelf ſhall riſe—by break of day."

5. The EXPLETIVE,

admirably exemplified in the epithets of many a
thors.

"Th' umbrageous ſhadow, and the verdant gre
"The running current, and odorous fragrance
"Chear my lone ſolitude with joyous gladneſs."

Or in pretty drawling words like theſe,

ǂ "All men his tomb, all men his ſons adore,
"And his ſon's ſons till there ſhall be no mor
"The riſing ſun our grief did ſee,
"The ſetting ſun did ſee the ſame,
"While wretched we remember'd thee,
** "O Sion! Sion! lovely name."

6. The MACROLOGY and PLEONASM,

are as generally coupled, as a lean rabbit with a
one; nor is it a wonder, the ſuperfluity of words
vacuity of ſenſe being juſt the ſame thing. I
pleaſed to ſee one of our greateſt adverſaries em
this figure:

§ Phil. on Q. Mary. • Ibid. † T. Cook on a graſhop
‡ Anon. ‖ Autor. Vet. ǂ T. Cook's poems. ** Ibi

" The growth of meadows, and the pride of fields,
" The food of armies and ſupport of wars:
" Refuſe of ſwords, and gleanings of a fight,
" Leſſen his numbers, and contract his hoſt.
" Where'er his friends retire, or foes ſucceed,
" Cover'd with tempeſts, and in oceans drown'd."

Of all which the perfection is

The TAUTOLOGY.

" Break thro' the billows, and—divide the main
" In ſmoother numbers, and—in ſofter verſe."
" *Divide*—and *part*—the *ſever'd* world—*in two*."—

With ten thouſand others equally muſical, and plentifully flowing through moſt of our celebrated modern poems.

CHAP. XII.

Of Expreſſion, and the ſeveral ſorts of Style of the preſent Age.

THE *expreſſion* is adequate, when it is proportionably low to the profundity of the thought. It muſt not be always *grammatical*, leſt it appear pedantic and ungentlemany; nor too clear, for fear it become vulgar: for obſcurity beſtows a caſt of the wonderful, and throws an oracular dignity upon a piece which hath no meaning.

For example, ſometimes uſe the wrong number; *The ſword and peſtilence at once devours*, inſtead of *devour*. ‖ Sometimes the wrong caſe; *And who more fit to ſooth the God than thee?* inſtead of *thou*. And rather than ſay, *Thetis ſaw Achilles weep*, ſhe *heard* him weep.

* Camp. † Tonſ. Miſc. 12mo. vol. iv. p. 291. 4th Edit.
‡ Ibid. vol. vi. p. 121. ‖ Tick. Hom. Il. i.

We must be exceeding careful in two things; first in the *choice* of *low words:* secondly, in the *sober* and *orderly* way of *ranging* them. Many of our poets are naturally blessed with this talent, insomuch that they are in the circumstance of that honest citizen, who had made *prose* all his life without knowing it. Let verses run in this manner, just to be a vehicle to the words: (I take them from my last cited author, who though otherwise by no means of our rank, seemed once in his life to have a mind to be simple.)

† " If not, a prize I will myself decree,
" From him, or him, or else perhaps from thee."

‡ " full of days was he;
" Two ages past, he liv'd the third to see."

ǂ " The king of forty kings, and honour'd more
" By mighty Jove than e'er was king before."

+ " That I may know, if thou my pray'r deny,
" The most despis'd of all the gods am I."

‖ " Then let my mother once be rul'd by me,
" Tho' much more wise than I pretend to be."

Or these of the same hand.

** " I leave the arts of poetry and verse
" To them that practise them with more success:
" Of greater truths I now prepare to tell,
" And so at once, dear friend and muse, farewel."

Sometimes a single *word* will vulgarise a poetical idea; as where a ship set on fire owes all the *spirit* of the *bathos* to one choice word that ends the line:

* " And his scorch'd ribs the hot contagion *fry'd.*

† Tick. Hom. Il. i. p. 11. ‡ Idem, p. 17. ǂ Idem, p. 19. + Idem, p. 34. ‖ Idem, p. 38. ** Tonf. Mifc. 12mo, vol. 4. p. 292. fourth Edit. * Pr. Arth. p. 154.

nd in that deſcription of a world in ruins;

" Should the whole frame of nature round him
" break,
" He unconcern'd would bear the mighty *crack*."

So alſo in theſe,

" Beaſts tame and ſavage to the river's brink
" Come, from the fields and wild abodes—*to drink*."

equently two or three words will do it effectually:

" He from the clouds does the *ſweet liquor ſqueeze*,
" That chears the *foreſt and the garden* trees."

It is alſo uſeful to employ *technical terms*, which e- ange your ſtyle from the great and general ideas of ture: and the higher your ſubject is, the lower ould you ſearch into mechanics for your expreſſion. you deſcribe the garment of an angel, ſay that his *linen* was *finely ſpun*, and *bleached on the happy plains*. Call an army of angels, *angelic couraſſiers*, and, if u have occaſion to mention a number of misfor- nes, ſtyle them

" Freſh *troops* of pains, and *regimented* woes."

Style is divided by the rhetoricians into the pro- r and the figured. Of the figured we have already ated, and the proper is what our authors have thing to do with. Of ſtyles, we ſhall mention on- the principal which owe to the moderns either ir chief improvement, or entire invention.

1. The Florid Style,

n which none is more proper to the Bathos, as wers, which are the *loweſt* of vegetables, are moſt dy, and do many times grow in great plenty at bottom of *ponds* and *ditches*.

† Tonſ. Miſc. vol. 6. p. 119. ‡ Job. 263.
ob. 264. ‖ Pr. Arth. p. 19. • Ibid, p. 339.
Job. p. 86.

A fine writer in this kind preſents you with the following poſie:

* " The groves appear all dreſs'd with wreaths of
" flowers,
" And from their leaves drop aromatic ſhowers,
" Whoſe fragrant heads in myſtic twines above,
" Exchang'd their ſweets, and mix'd with thoſe
" ſand kiſſes,
" As if the willing branches ſtrove
" To beautify and ſhade the grove."—

(Which indeed moſt branches do.) But this is ſtill excelled by our laureat,

† " Branches in branches twin'd compoſe the grove,
" And ſhoot and ſpread, and bloſſom into love.
" The trembling palms their mutual vows repeat,
" And bending poplars bending poplars meet.
" The diſtant plantanes ſeem to preſs more nigh,
" And to the ſighing alders, alders ſigh."

Hear alſo our Homer:

‡ " His *robe of ſtate* is form'd of light refin'd,
" An endleſs *train* of luſtre *ſpreads behind*.
" His throne's of bright *compacted glory* made,
" With *pearl* celeſtial, and with gems *inlaid:*
" Whence *floods* of joy, and *ſeas* of ſplendor flow,
" On all th' angelic gazing throng below."

2. The PERT Style.

This does in as peculiar a manner become the low in wit, as a pert air does the low in ſtature. *Thomas Brown*, the author of the *London Spy*, and the *ſpies* and *trips* in general, are herein to be diligently ſtudied: In verſe Mr *Cibber*'s *Prologues*.

* Behn's Poems, p. 2. † Guardian, 12mo, 127.
‡ Blackm. Pſ. civ.

ut the beauty and energy of it is never ſo conſpi-
us, as when it is employed in *modernizing* and
ting to the *taſte of the times* the works of the *an-*
ts. This we righty phraſe *doing* them into Eng-
, and *making* them Engliſh; two expreſſions of
t propriety, the one denoting our *neglect* of the
ner how, the other the *force* and *compulſion* with
h it is brought about. It is by virtue of this
e that Tacitus talks like a coffee-houſe politician,
phus like the Britiſh Gazetteer, Tully is as ſhort
ſmart as Seneca or Mr Aſgill, Marcus Aurelius
xcellent at Snipſnap, and honeſt Thomas à Kem-
as prim and polite as any preacher at court.

3. The ALAMODE Style,

ch is fine by being *new*, and has this happineſs
nding it, that it is as durable and extenſive as
poem itſelf. Take ſome examples of it, in the
ription of the ſun in a mourning coach upon the
h of Queen Mary.

See *Phœbus* now, as once for *Phaeton*,
Has maſk'd his face, and put *deep mourning on:*
Dark clouds his *ſable chariot* do ſurround,
And the *dull ſteeds ſtalk o'er* the *melancholy round.*"

Of Prince Arthur's Soldiers drinking.

While rich *Burgundian* wine, and bright *Cham-*
paign
Chaſe from their minds the terrors of the main."

hence we alſo learn, that *Burgundy* and *Champaign*
e a man on ſhore deſpiſe a ſtorm at ſea.)

Of the Almighty encamping his Regiments.

He ſunk a vaſt capacious deep,
Where he his *liquid regiments* does keep;

Amb. Philips. ‡ Pr. Arthur, p. 16.
Blackm. Pſ. civ. p. 264.

" Thither the waves *file off*, and make their v
" To form the *mighty body* of the ſea;
" Where they *encamp*, and in their *ſtation ſtan*
" *Entrench'd* in *works* of *rock*, and *lines* of ſand."

Of two Armies on the point of engaging

‡ " Yon' armies are the *cards* which both muſt p
" At leaſt come off a *ſaver* if you may:
" *Throw boldly* at the *ſum* the gods have *ſet*;
" Theſe on your ſide with all their fortunes h

All perfectly agreeable to the preſent cuſtoms a beſt faſhions of our metropolis.

But the principal branch of the *Alamode* is PRURIENT, a Style greatly advanced and honou of late by the practice of perſons of the *firſt qua* and by the encouragement of the *ladies*, not unf ceſsfully introduced even into the Drawing-ro Indeed its incredible progreſs and conqueſts may compared to thoſe of the great *Seſoſtris*, and are ev where known by the *ſame marks*, the images of genital parts of men and women. It conſiſts wh of metaphors drawn from two moſt fruitful ſou or ſprings, the very Bathos of the human body, t is to ſay, * * * and * * * *Hiatus magnus lach bilis.* * * * * * * * * * * * * * * * *

And *ſelling of bargains* and *double entendre*, and Εἰρισμος and Ὀλδφιλδισμος, all derived from the ſources.

4. The FINICAL Style,

which conſiſts of the moſt curious, affected, mic metaphors, and partakes of the *alamode*.

As this, of a brook dry'd by the Sun.

* " *Won* by the ſummer's *importuning* ray,
" Th' *eloping* ſtream did from her channel ſtra
" And with *enticing* ſun-beams *ſtole away*."

‡ Lee, Sophon. * Blackm. Job, p. 26.

Of an eaſy death.

When watchful Death ſhall on his harveſt look;
And ſee thee, ripe with age, *invite* the hook;
He'll *gently* cut thy *bending* ſtalk, and thee
Lay kindly in the *grave*, his *granary*.

Of Trees in a ſtorm.

Oaks whoſe extended arms the winds defy,
The tempeſt *ſees* their ſtrength, *and ſighs, and*
" *paſſes by.*"

Of Water ſimmering over the fire.

The ſparkling flames raiſe water to a *ſmile*,
Yet the *pleas'd* liquor *pines*, and leſſens all the
" while."

Laſtly, I ſhall place the CUMBROUS, which
s heavily under a load of metaphors, and draws
it a long train of words. And the BUSKIN, or
, frequently and with great felicity mixed with
rmer. For as the firſt is the proper engine to
ſs what is high, ſo is the ſecond to raiſe what
e and low to a ridiculous viſibility. When both
can be done at once, then is the Bathos in per-
n; as when a man is fet with his head down-
and his breech upright, his degradation is
ete: one end of him as *high* as ever, only that
s the *wrong one*. Will not every true lover of
rofound be delighted to behold the moſt vulgar
ow actions of life exalted in the following
er?

Who knocks at the door?

For whom thus rudely pleads my loud-tongu'd
" gate,
That he may enter?"

Ibid. p. 23. ‡ Denn. ‖ Anon. Tonſ.
. Part. vi. p. 224.

See who is there?

* " Advance the fringed curtains of thy eyes,
" And tell me who comes yonder."

Shut the door.

" The wooden guardian of our privacy
" Quick on its axle turn."——

Bring my cloaths.

" Bring me what Nature, tailor to the *bear*,
" To *man* himſelf deny'd: ſhe gave me cold,
" But would not give me cloaths."——

Light the fire.

" Bring forth ſome remnant of Promethean
" Quick to expand th' inclement air congeal
" By Boreas' rude breath."——

Snuff the candle.

" Yon' luminary amputation needs,
" Thus ſhall you ſave its half extinguiſh'd

Open the letter.

† " Wax! render up thy truſt."——

Uncork the bottle, and chip the bread.

" Apply thine engine to the ſpungy door,
" Set Bacchus from his glaſſy priſon free,
" And ſtrip white Ceres of her nut-brown

CHAP. XIII.

A Project for the Advancement of the Bathos.

THUS have I (my dear countrymen) with dible pains and diligence, diſcovered th den ſources of the Bathos, or, as I may ſay,

* Temp. † Theob. Double Falſhood.

the abyſſes of this *great deep*. And having now liſhed good and wholſome laws, what remains hat all true moderns, with their utmoſt might, roceed to put the ſame in execution? In order eto, I think I ſhall, in the ſecond place, highly ve of my country, by propoſing ſuch a *Scheme* y facilitate this great end.

our number is confeſſedly far ſuperior to that e enemy, there ſeems nothing wanting but una- y among ourſelves. It is therefore humbly of- , that all and every individual of the Bathos do into a firm aſſociation, and incorporate in one ar body, whereof every member, even the mean- ill ſome way contribute to the ſupport of the ; in like manner as the weakeſt reeds, when join- one bundle, become infrangible. To which end rt ought to be put upon the ſame foot with arts of this age. The vaſt improvement of rn manufactures ariſeth from their being di- into ſeveral branches, and pateelled out to ſe- trades. For inſtance, in clock-making one ar- akes the balance, another the ſpring, another rown wheels, a fourth the caſe, and the prin- workman puts all together. To this œconomy we the perfection of our modern watches, and tleſs we alſo might that of our modern poetry hetoric, were the ſeveral parts branched out in ike manner.

thing is more evident than that divers perſons, ther way remarkable, have each a ſtrong diſpo- to the formation of ſome particular trope or . Ariſtotle ſaith, that the *Hyperbole* is an orna- fit for young men of quality; accordingly we in thoſe gentlemen a wonderful propenſity to-

wards it, which is marvelously improved by tra
king: ſoldiers alſo and ſeamen are very happy in
ſame figure. The *periphraſis* or *circumlocution* is
peculiar talent of country-farmers; the *proverb*
apologue of old men at their clubs; the *elliptic*
ſpeech by half words, of miniſters and politicians;
apoſiopeſis of courtiers, the *litotes* or diminution
ladies, whiſperers and backbiters; and the *anad*
of common criers and hawkers, who, by redoub
the ſame words, perſuade people to buy their oy
green haſtings, or new ballads. *Epithets* may
found in great plenty at Billingſgate, *ſarcaſm*
irony learned upon the water, and the *epiphone*
exclamation frequently from the Bear-garden, an
frequently from the *hear him* of the Houſe of C
mons.

Now, each man applying his whole time and
nius upon his particular figure, would doubtleſs
tain to perfection; and when each became incor
rated and ſworn into the ſociety (as hath been
poſed) a poet or orator would have no more to
but ſend to the particular traders in each kind, to
metaphoriſt for his *allegories*, to the *ſimile-maker* for
compariſons, to the *ironiſt* for his *ſarcaſms*, to the
thegmatiſt for his *ſentences*, *&c.* whereby a dedica
or ſpeech would be compoſed in a moment, the ſu
rior artiſt having nothing to do but to put toge
all the materials.

I therefore propoſe that there be contrived w
all convenient diſpatch, at the public expe
a *rhetorical cheſt of drawers*, conſiſting of three ſta
the higheſt for the *deliberative*, the middle for
demonſtrative, and the loweſt for the *judicial*. T
ſhall be ſubdivided into *loci* or *places*, being repo

s for matter and argument in the ſeveral kinds of ation or writing; and every drawer ſhall again be divided into cells, reſembling thoſe of cabinets for ities. The apartment for *peace* or *war*, and that the *liberty of the preſs*, may in a very few days be ed with ſeveral arguments perfectly new; and the *operative partition* will as eaſily be repleniſhed with moſt choice collection, entirely of the growth and nufacture of the preſent age. Every compoſer ll ſoon be taught the uſe of this cabinet, and how manage all the regiſters of it, which will be drawn much in the manner of thoſe in an organ.

The keys of it muſt be kept in honeſt hands, by ne *reverend prelate* or *valiant officer*, of unqueſtion- e loyalty and affection to every preſent eſtabliſh- nt in church and ſtate; which will ſufficiently rd againſt any miſchief which might otherwiſe apprehended from it.

And being lodged in ſuch hands, it may be at diſ- tion *let out* by the *day*, to ſeveral great orators in h houſes; from whence it is to be hoped much fit and *gain* will alſo accrue to our Society.

CHAP. XIV.

ow to make Dedications, Panegyrics, or Satires, and of the Colours of Honour- able and Diſhonourable.

NOW of what neceſſity the foregoing project may prove, will appear from this ſingle conſidera- n, that nothing is of equal conſequence to the ceſs of our works, as *ſpeed* and *dyspatch*. Great

pity it is, that ſolid brains are not, like other ſol bodies, conſtantly endowed with a velocity in fall ing, proportioned to their heavineſs: For it is wi the flowers of the Bathos as with thoſe of Natur which if the careful gardener brings not haſtily market in the morning, muſt unprofitably periſh a wither before night. And of all our productio none is ſo ſhort-lived as the *dedication* and *panegyr* which are often but the praiſe of a day, and becom by the next utterly uſeleſs, improper, indecent, a falſe. This is the more to be lamented, inaſmuch theſe two are the ſorts whereon in a manner d pends that profit which muſt ſtill be remembered be the main end of our *writers* and *ſpeakers*.

We ſhall therefore employ this chapter in ſhewi the quickeſt method of compoſing them; after whi we will teach a ſhort way to Epic poetry. And the being confeſſedly the works of moſt importance a difficulty, it is preſumed we may leave the reſt each author's own learning or practice.

Firſt of *panegyric*. Every man is honourable, w is ſo by law, cuſtom, or title. The public are b ter judges of what is honourable than private m The virtues of great men, like thoſe of plants, a inherent in them, whether they are exerted or n and the more ſtrongly inherent, the leſs they a exerted; as a man is the more rich, the leſs he ſpen All great miniſters, without either private or c nomical virtue, are virtuous by their poſts, libe and generous upon the public money, provident u public ſupplies, juſt by paying public intereſt, o ragious and magnanimous by the fleets and arm magnificent upon the public expences, and prud by public ſucceſs. They have, by their offices, a r to a ſhare of the public ſtock of virtues; beſides, t

e by preſcription immemorial inveſted in all the lebrated virtues of their predeceſſors in the ſame tions, eſpecially thoſe of their own anceſtors.

As to what are commonly called the *colours* of *ourable* and *diſhonourable*, they are various in diffe- nt countries: in this they are blue, green, and l.

But foraſmuch as the duty we owe to the pu- c doth often require that we ſhould put ſome ings in a ſtrong light, and throw a ſhade offer bers, I ſhall explain the method of turning a vi- us man into a hero.

The firſt and chief rule is the *golden rule* of *tranſ- mation*, which conſiſts in converting vices into their dering virtues. A man who is a ſpendthrift, and ll not pay a juſt debt, may have his injuſtice *tranſ- ed* into liberality; cowardice may be metamor- oſed into prudence; intemperance into good na- e and good fellowſhip; corruption into patriotiſm; l lewdneſs into tenderneſs and facility.

The ſecond is the *rule of contraries*. It is certain, leſs a man is endowed with any virtue, the more d he has to have it plentifully beſtowed, eſpe- ly thoſe good qualities of which the world gene- y believes he hath none at all: for who will nk a man for giving him that which he *has?*

The reverſe of theſe precepts will ſerve for *ſatire*, rein we are ever to remark, that whoſo loſeth place, or becomes out of favour with the govern- nt, hath forfeited his ſhare in *public praiſe* and *ho- r*. Therefore the truly public-ſpirited writer ought duty to ſtrip him whom the government hath pped; which is the real *poetical juſtice* of this age.

a full collection of topics and epithets to be uſed

in the praiſe and diſpraiſe of miniſterial and unm
niſterial perſons, I refer to our *rhetorical cabinet*; co
cluding with an earneſt exhortation to all my br
thren, to obſerve the precepts here laid down, t
neglect of which hath coſt ſome of them their *ears*
a *pillory*.

CHAP. XV.

A Receipt to make an Epic Poem.

AN epic poem, the critics agree, is the greate
work human nature is capable of. They ha
already laid down many mechanical rules for co
poſitions of this ſort, but at the ſame time they c
off almoſt all undertakers from the poſſibility of e
performing them; for the firſt qualification they u
nimouſly require in a poet, is a *genius*. I ſhall he
endeavour (for the benefit of my countrymen)
make it manifeſt, that epic poems may be made
out a genius, nay without learning or much readi
This muſt neceſſarily be of great uſe to all thoſe w
confeſs they never *read*, and of whom the world
convinced they never *learn*. Moliere obſerves
making a dinner, that any man can do it with m
and if a profeſſed cook cannot do it without, he h
his art for nothing: the ſame may be ſaid of maki
a poem, 'tis eaſily brought about by him that ha
genius, but the ſkill lyes in doing it without one.
purſuance of this end I ſhall preſent the reader w
a plain and certain *recipe*, by which any author
the Bathos may be qualified for this grand perf
mance.

For the FABLE.

Take out of any old poem, hiſtory book, romance, legend (for inſtance, *Geoffry of Monmouth*, or *Don Bellianis of Greece*) thoſe parts of ſtory which afford moſt ſcope for *long deſcriptions*: Put theſe pieces together, and throw all the adventures you fancy into one *tale*. Then take a hero, whom you may chuſe for the ſound of his name, and put him into the midſt of theſe adventures: there let him *work* for twelve books; at the end of which you may take him out, ready prepared to *conquer* or to *marry*; it being neceſſary that the concluſion of an epic poem be *fortunate*.

To make an EPISODE.

Take any remaining adventure of your former collection, in which you could no way involve your hero; or any unfortunate accident that was too good to be thrown away: and it will be of uſe, applied to any other perſon, who may be loſt and *evaporate* in the courſe of the work, without the leaſt damage to the compoſition.

For the MORAL and ALLEGORY.

Theſe you may extract out of the fable afterwards, at your leiſure. Be ſure you *ſtrain* them ſufficiently.

For the MANNERS.

For thoſe of the hero, take all the beſt qualities you can find in the moſt celebrated heroes of antiquity; if they will not be reduced to a *conſiſtency*, lay them *all on a heap* upon him. But be ſure they are qualities which your *patron* would be thought to have: and, to prevent any miſtake which the world may be ſubject to, ſelect from the alphabet thoſe capital letters that compoſe his name, and ſet them at the head of a dedication, before your poem. However,

do not abſolutely obſerve the exact quantity of th virtues, it not being determined whether or no it neceſſary for the hero of a poem to be an honeſt m For the under characters, gather them from Ho and Virgil, and change the names as occaſion ſerv

For the MACHINES.

Take of *Deities*, male and female, as many as y can uſe: Separate them into two equal parts, and k Jupiter in the middle: Let Juno put him in a ſ ment, and Venus mollify him. Remember on all o caſions to make uſe of volatile Mercury. If you h need of *Devils*, draw them out of Milton's Paradi and extract your *Spirits* from Taſſo. The uſe of th machines is evident; ſince no epic poem can poſſib ſubſiſt without them, the wiſeſt way is to reſerve th for your greateſt neceſſities: when you cannot ext cate your hero by any human means, or yourſelf b your own wit, ſeek relief from Heaven, and the God will do your buſineſs very readily. This is acco ding to the direct preſcription of Horace in his A of Poetry,

Nec Deus interſit, niſi dignus vindice Nodus
Incideait.——

That is to ſay, *A Poet ſhould never call upon the Gods f their aſſiſtance, but when he is in great perplexity.*

For the DESCRIPTIONS.

For a *Tempeſt*. Take Eurus, Zephyr, Auſter, an Boreas, and caſt them together in one verſe: add t theſe of rain, lightning and thunder (the loude you) can *quantum ſufficit*; mix your clouds and billow well together till they foam, and thicken your d ſcription here and there with a quickſand. Bre your tempeſt well in your head, before you ſet it blowing.

For a *Battle*. Pick a large quantity of images and
criptions from Homer's Iliad, with a ſpice or two
Virgil; and if there remain any overplus, you may
them by for a *ſkirmiſh*. Seaſon it well with *ſi-*
s, and it will make an excellent Battle.

For a *burning town*. If ſuch a deſcription be neceſ-
y (becauſe it is certain there is one in Virgil) old
y is ready burnt to your hands. But if you fear
t would be thought borrowed, a chapter or two
he theory of the *conflagration*, well circumſtanced
done into verſe, will be a good *ſuccedaneum*.

s for *ſimiles* and *metaphors*, they may be found all
the creation; the moſt ignorant may *gather* them,
the difficulty is in *applying* them. For this adviſe
your *bookſeller*.

CHAP. XVI.

Project for the Advancement of the Stage.

may be thought that we ſhould not wholly
mit the *Drama*, which makes ſo great and ſo
ative a part of poetry. But this province is ſo
taken care of, by the preſent *managers* of the
tre, that it is perfectly needleſs to ſuggeſt to
any other methods than they have already
iſed for the advancement of the Bathos.

ere therefore, in the name of all our brethren,
e return our ſincere and humble thanks to the
auguſt Mr Barton Booth, the moſt ſerene Mr
rt Wilks, and the moſt undaunted Mr Colley
er; of whom let it be known, *when the people of*
ge ſhall be anceſtors, and to all *the ſucceſſion of our*
ſors, that to this preſent day they continue to

out-do even their *own out-doings*, and when the in table hand of ſweeping Time ſhall have bruſhed all the works of *to-day*, may this teſtimony of a *porary critic* to their fame, be extended as far as *m r w*

Yet, if to ſo wiſe an adminiſtration it be poſſ any thing can be added, it is that more ample comprehenſive ſcheme which Mr Dennis and Mr don (the two greateſt critics and reformers the ving) made public in the year 1720, in a pro ſigned with their names, and dated the ſecond February. I cannot better conclude than by ſenting the reader with the ſubſtance of it.

1. It is propoſed, That the two *Theatres* be in porated into one company; that the *Royal Aca of Muſic* be added to them as an *orcheſtra*, and Mr Figg with his prize-fighters, and Violante the rope-dancers, be admitted into partnerſhip.

2. That a ſpacious building be erected at the p lic expence, capable of containing at leaſt *ten tho* ſpectators, which is become abſolutely neceſſary the great addition of children and nurſes to the dience, ſince the new entertainments. That t be a ſtage as large as the Athenian, which was ninety thouſand geometrical paces ſquare, and ſe rate diviſions for the two houſes of parliament, lords the judges, the honourable the directors of academy, and the court of aldermen, who ſhall have their places frank.

3. If Weſtminſter-hall be not allotted to this vice, (which, by reaſon of its proximity to the chambers of parliament above-mentioned, ſeems altogether improper;) it is left to the wiſdom of nation whether Somerſet-houſe may not be de

ed, and a theatre built on that ſide, which lyes venient to receive ſpectators from the county of y, who may be wafted thither by water-carriage, med by all projectors the cheapeſt whatſoever. this may be added, that the river Thames may he readieſt manner convey thoſe eminent perſon- s from courts beyond the ſeas, who may be drawn er by curioſity to behold ſome of our moſt cele- ted pieces, or by affection to ſee their country- , the harlequins and eunuchs; of which conve- nt notice may be given, for two or three months ore, in the public prints.

. That the theatre aforeſaid be environed with a quadrangle of buildings, fitted for the accommo- ion of decayed *critics* and *poets*, out of whom *ſix* he moſt aged (their age to be computed from the r wherein their firſt work was publiſhed), ſhall elected to manage the affairs of the ſociety, pro- ed nevertheleſs that the laureate for the time be- may be always one. The head or preſident over (to prevent diſputes, but too frequent among the rned) ſhall be the moſt antient *poet* and *critic* to found in the whole iſland.

. The *male-players* are to be lodged in the garrets the ſaid quadrangle, and to attend the perſons of poets dwelling under them, by bruſhing their parel, drawing on their ſhoes, and the like. The *maids* are to make their beds, and waſh their linen.

. A large room ſhall be ſet apart for a *library*, to ſiſt of all the modern dramatic poems, and all e criticiſms extant. In the midſt of this room ſhall a round table for the *council of ſix* to ſit and deli- rate on the merits of *plays*. The *majority* ſhall de- mine the diſpute and if it ſhould happen that

three and *three* ſhould be of each ſide, the preſi
ſhall have a *caſting voice*, unleſs where the conte
may run ſo high as to require a deciſion by
combat.

7. It may be convenient to place the *council*
in ſome conſpicuous ſituation in the theatre, w
after the manner uſually practiſed by compoſe
muſic, they may give *ſigns* (before ſettled and a
upon) of diſlike or approbation. In conſequen
theſe ſigns, the whole audience ſhall be requir
clap or *hiſs*, that the town may learn certainly
and how far they ought to be pleas'd.

8. It is ſubmitted whether it would not be pr
to diſtinguiſh the *council of ſix* by ſome particula
bit or gown of an honourable ſhape and colour,
which may be added a ſquare cap and a white w

9. That to prevent unmarried actreſſes maki
way with their infants, a competent proviſion b
lowed for the nurture of them, who ſhall for
reaſon be deemed the *children of the ſociety*; and
they may be educated according to the genius
their parents, the ſaid actreſſes ſhall declare
oath (as far as their memory will allow) the
names and qualities of their ſeveral fathers. A
vate gentleman's ſon ſhall at the public expen
brought up a page to attend the *council of ſix*:
more ample proviſion ſhall be made for the ſon
poet; and a greater ſtill for the ſon of a *critic*.

10. If it be diſcovered that any actreſs is got
child, during the interludes of any play wherein
hath a part, it ſhall be reckoned a neglect of
buſineſs, and ſhe ſhall *forfeit* accordingly. If
actor for the future ſhall commit murder, except
on the ſtage, he ſhall be left to the laws of the la

like is to be underſtood of *robbery* and *theft*. In other caſes, particularly in thoſe for *debt*, it is poſed that this, like the other courts of *Whitehall St James's*, may be held a *place of privilege*. whereas it has been found, that an obligation atisfy paultry creditors has been a diſcourage- to men of letters, if any perſon of quality or rs ſhall ſend for any *poet* or *critic* of this ſociety ny remote quarter of the town, the ſaid poet or ſhall freely paſs and repaſs without being liable n *arreſt*.

. The forementioned ſcheme in its ſeveral regu- ns may be ſupported by profits ariſing from e- third-night throughout the year. And as it d be hard to ſuppoſe that ſo many perſons could without any food (though, from the former ſe of their lives, *a very little* will be deemed ſuf- nt) the maſters of calculation will, we believe, , that out of thoſe profits, the ſaid perſons t be ſubſiſted in a ſober and decent manner. will venture to affirm further, that not only the er magazines of thunder and lightning, but , *diet-drinks*, *ſpitting-pots*, and all other *neceſſaries* e, may in like manner fairly be provided for.

. If ſome of the articles may at firſt view ſeem e to objections, particularly thoſe that give ſo a power to the *council of ſix* (which is indeed r than any entruſted to the great officers of), this may be obviated, by ſwearing thoſe *ſix* ns of his majeſty's privy council, and obliging to paſs every thing of moment *previouſly* at that honourable board.

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VIRGILIUS RESTAURATUS:

SEU

MARTINI SCRIBLERI,

Summi Critici,

CASTIGATIONUM in AENEIDEM

SPECIMEN.

neidem totam, Amice Lector, innumerabilibus poenemendis ſcaturientem, ad priſtinum ſenſum revocabimus. In ſingulis fere verſibus ſpuriae occurrunt lectiones, in omnibus quos unquam vidi codicibus, aut vulgatis aut inditis, ad opprobrium uſque criticorum, in hunc diem exiſtentes. Interea adverte oculos, et his paucis fruere. At ſi quae ſint in hiſce caſtigationibus, de quibus non ſatis liquet, ſyllabarum quantitates, προλεγόμενα noſtra libro ipſi praefigenda, ut conſulas, moneo.

I. Specimen LIBRI PRIMI.

I. Ver. 1.

ARMA virumque cano, Trojæ qui primus ab *oris*
Italiam, *fato* profugus, *Lavinaque* venit
Littora. multum ille et terris *jactatus* et alto,
Vi ſuperûm———

Arma virumque cano, Trojæ qui primus ab *aris*
Italiam, *flatu* profugus, *Latinaque* venit
Littora. multum ille et terris *vexatus* et alto,
Vi ſuperûm———

Ab *aris*, nempe Hercæi Jovis, vide lib. ii. ℣. 512. 550.—*Flatu*, ventorum Æoli, ut ſequitur—*Latina*, certe littora cum Æneas aderat, *Lavina* non niſi poſtea ab ipſo nominata, lib. xii. ℣. 193——*Jactatus terris* non convenit.

II. Ver. 52.

Et quiſquis *Numen* Junonis adoret?
Et quiſquis *Nomen* Junonis adoret?

Longe melius, quam, ut antea, *Numen*. et proculdubio ſic Virgilius.

III. Ver. 86.

Venti, velut *agmine facto*,
Qua data porta ruunt.

Venti, velut *aggere fracto*,
Qua data porta ruunt.

Sic corrige, meo periculo.

IV. Ver. 117.

Fidumque vehebat *Orontem*,
Fortemque vehebat *Orontem*.

Non *fidum*. quia Epitheton *Achatæ* notiſſimum *Cruſti* nunquam datur.

V. Ver. 119.

Excutitur, pronuſque *magiſter*
Volvitur in caput.

Excutitur: pronuſque *magis ter*
Volvitur in capit.

Aio Virgilium aliter non ſcripſiſſe, quod plane confirmatur ex ſequentibus——*Aſt illum ter fluctus ibidem torquet.*

VI. Ver. 122.

Apparent rari nantes in gurgite vaſto
Arma virûm.

Armi hominum: Ridicule antea *Arma virûm*, quæ, ex ferro conflata, quomodo poſſunt *natare?*

VII. Ver. 151.

Atque rotis *ſummas* leviter perlabiter *undas.*
Atque rotis *ſpumas* leviter perlabiter *udas.*

Summas, et *leviter perlabi*, pleonaſmus eſt: mirifice altera lectio Neptuni agilitatem et celeritatem exprimit. ſimili modo Noſter de Camilla, Æn. xi. *Illa vel intactæ ſegetes per ſumma volaret*, &c. hyperbolice.

VIII. Ver. 154.

Jamque *faces* et ſaxa volant, *furor arma miniſtrat.*
Jam *fæces* et ſaxa volant, *fugiuntque miniſtri:*

uti ſolent, inſtanti periculo—*Fæces facibus* longe præſtant; quid enim niſi fæces jactarent vulgus ſordidum?

IX. Ver. 170.

Fronte ſub adverſa *ſcopulis pendentibus* antrum,
Intus aquæ dulces, vivoque ſedilia ſaxo.

Fronte ſub adverſa *populis prandentibus* antrum.

Sic malim, longe potius quam *ſcopulis pendentibus*: augae! nonne vides [verſu ſequenti *dulces aquas* ad

tandum et *ſedilia* ad diſcumbendum dari? In quo-
n uſum? quippe *prandentium*.

X. VER. 188.

Tres littore *cervos*
roſpicit errantes: hos *tota armenta* ſequuntur
a tergo——

Tres littore *corvos*
Aſpicit errantus: hos *agmina tota* ſequuntur
A tergo——

Cervi, lectio vulgata, abſurditas notiſſima: hæc
imalia in *Africa* non inventa, quis neſcit? At *mo-*
et *ambulandi ritus* Corvorum quis non agnorit hoc
o? *Littore*, locus ubi errant Corvi, uti noſter alibi,

Et ſola in ſicca ſecum ſpatiatur arena.

ien præclariſſimum, immo et *agminibus militum* fre-
ntur obſervatum, ut patet ex Hiſtoricis.

XI. VER. 748.

Arcturum, pluviaſque Hyades, *geminoſque Triones*.
or graviſſimus. Corrigo,—*ſeptemque Triones*.

XII. VER. 631.

Quare agite, ô juvenes, *tectis* ſuccedite noſtris.
is potius dicebat Dido, polita magis oratione, et
e unica voce et torum et menſam exprimebat.
nc lectionem probe confirmat appellatio *ô juvenes!*
plicem hunc ſenſum alibi etiam Maro lepide innuit,
n. iv. ver. 19.

Huic uni forſan potui ſuccumbere *culpæ*:
na! fatebor enim——

corriges,

Huic uni [*viro* ſcil.] potui ſuccumbere; *culpus*,
Anna? fatebor enim, *etc.*
ſuccumbere quam eleganter ambigua!

LIBER SECUNDUS.

VER. I.

CONTICUERE omnes, *intentique* ora tenebant
Inde toro *Pater* Æneas ſic orſus ab alto.

Concubuere omnes, *intenteque* ora tenebant;
Inde toro *ſatur* Æneas ſic orſus ab alto.

Concubuere, quia toro Æneam vidimus accumbe-
tem: quin et altera ratio, ſcil. *conticuere* et *ora te-
bant*, tautologice dictum. In manuſcripto perqu
rariſſimo in patris muſeo legitur, *ore gemebant*; i
magis ingenioſe quam vere. *Satur* Æneas, qui
qui jamjam a prandio ſurrexit: *pater* nihil ad re

II. VER. 3.

Infandum, Regina, jubes renovare dolorem.
Infantum, Regina, jubes renovare dolorem.

Sic haud dubito veterrimis codicibus ſcriptum fu
ſe: quod ſatis conſtat ex perantiqua illa Britan
rum cantilena vocata *Chevy-Chace*, cujus autor hu
locum ſibi aſcivit in hæc verba,

The child may rue that is unborn.

III. VER. 4.

Trojanas ut *opes*, et lamentabile regnum
Eruerint Danai.

Trojanas ut *oves*, et lamentable regnum
Diruerint——

Mallem *oves* potius quam *opes*, quoniam in antiq
ſimis illis temporibus oves et armenta divitiæ re
fuere. Vel fortaſſe *oves Paridis* innuit, quas ſa
Idam nuperrime paſcebat, et jam in vindictam
Helenæ raptu, a Menelao, Ajace, [vid. Hor. ſat. ii
aliiſque ducibus, merito occiſas.

IV. VER. 5.

Quæque ipſe *miſerrima vidi*,
Et quorum pars magna fui.

Quæque ipſe *miſerrimus audi*,
Et quorum pars magna fui.

mnia tam *audita* quam *viſa* recta diſtinctione enar-
re hic Æneas profitetur: multa, quorum nox ea
talis ſola conſcia fuit, vir probus et pius tanquam
ſa referre non potuit.

V. VER. 7.

Quis talia *fando*
Temperet *a* lacrymis?

Quis talia *flendo*
Temperet *in* lacrymis?———

lajor enim doloris indicatio, abſque modo lacry-
are, quam ſolummodo a lacrymis non temperare.

VI. VER. 9.

Et jam nox *humida* cœlo
Præcipitat, ſuadentque *cadentia* ſidera ſomnos.

Et jam nox *lumina* cœlo
Præcipitat, ſuadentque *latentia* ſidera ſomnos.

ectio, *humida*, veſpertinum rorem ſolum innuere vi-
ctur. magis mi arridet *lumina*, quæ *latentia* poſt-
uam *præcipitantur*, Auroræ adventum annunciant.

Sed ſi tantus amor *caſus* cognoſcere *noſtros*,
Et *breviter* Trojæ *ſupremum* audire *laborem*.

Sed ſi tantus amor *curas* cognoſcere *noctis*,
Et *breve ter* Trojæ *ſuperumque* audire *labores*.

er noctis (ſcilicet noctis excidii Trojani) magis
ompendioſe (vel, ut dixit ipſe, *breviter*) totam bel-
cataſtrophen denotat, quam diffuſa illa et indeter-
inata lectio, *caſus noſtros*. *Ter* audire gratum fuiſ-
Didoni patet ex libro quarto, ubi dicitur, *Iliacoſque*

iterum *demens audire labores expoſcit* : *Ter* enim *ſæpe* uſurpatur. *Trojæ, ſuperumque labores*, recte, qu non tantum homines ſed et Dii ſeſe his laboribus i miſcuerunt. Vide Æn. ii. ver. 610. *&c.*

Quanquam animus meminiſſe horret, *luctuque refu*
Incipiam——

Quanquam animus meminiſſe horret, *luctuſque r*
ſurgit.

Reſurgit multo proprius dolorem *renaſcentem* not quam, ut hactenus, *refugit.*

VII. VER. 19.

Fracti bello, fatiſque repulſi
Ductores Danaum, tot jam labentibus annis,
Inſtar montis *equum*, divina Palladis arte,
Ædificant——*&c.*

Tracti bello, fatiſque repulſi.

Tracti et *repulſi*, antitheſis perpulchra! *Fracti* frig et vulgariter.

Equum jam *Trojanum* (ut vulgus loquitur) adeam quem ſi *equam Græcam* vocabis, lector, minime pe ces; ſolæ enim femellæ utero geſtant. Uterumq *armato milite complent.*—Uteroque *recuſſo inſonuere cav Atque* utero *ſonitum quater arma dedere.*—*Incluſos* ute *Danaos*, &c. Vox *fœta* non convenit maribus.—*Sc dit fatalis machina muros*, fœta *armis*—Palladem virg nem, equo mari fabricando invigilare decuiſſe, qu putet? Incredibile prorſus! quamobrem exiſtim veram *equæ* lectionem paſſim reſtituendam, niſi u forte, metri cauſſa, *equum* potius quam *equam*, ge pro *ſexu*, dixit Maro. Vale! dum hæc paucula cu riges, majus opus moveo.

A SPECIMEN OF CRIBLERUS's REPORTS.

A

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OF

CRIBLERUS's REPORTS.

STRADLING *verſus* STILES.

eport del caſe argue en le commen Banke devant uts les Juſtices de meſme le Banke, en le quart du raygne de Roy *Jacques*, entre *Matthew Stradg*, Plant. et *Peter Stiles*, Def. en un Action propr certos Equos coloratos, *Anglicè*, PYED HORSES, oſt. per le dit *Matthew* vers le dit *Peter*.

IR *John Swale*, of *Swale-Hall*, in *Swale-Dale*, faſt by the river *Swale*, At. e his laſt Will and Teſtament; in ch, among other Bequeſts, was this, *viz.* *Out of ind love and reſpect that I bear unto my much honoured good friend Mr* MATTHEW STRADLING, *Gent. bequeath unto the ſaid* MATTHEW STRADLING, *t. all my black and white horſes.* The Teſtator had black horſes, fix white horſes, and fix pyed horſes. The debate therefore was, whether or no ſaid MATTHEW STRADLING ſhould e the ſaid pyed horſes, by virtue of the ſaid beeſt.

Le recitel Del caſe.

Le Point.

r le Pl. *Atkins* apprentice pour le *Pl.* moy ſemble que le *Pl.* recovera.

And firſt of all it ſeemeth expedient to conſider at is the *nature of horſes*, and alſo what is the *ne-*

ture of colours; and ſo the argument will conſequ
divide itſelf in a twofold way, that is to ſay, the
mal part, and *ſubſtantial part*. *Horſes* are the *ſubſt*
part, or thing bequeathed; *black and white* the *fo*
or deſcriptive part.

Horſe, in a phyſical ſenſe, doth import *a c*
Quadrupede or four-footed animal, which by the ap
regular diſpoſition of certain proper and convenient par
adapted, fitted, and conſtituted for the uſe and need of
yea, ſo neceſſary and conducive was this an
conceived to be to the behoof of the common
that ſundry and divers acts of parliament have
time to time been made *in favour of horſes*.

1*ſt Edward VI.* Makes the tranſporting of
out of the kingdom, no leſs a penalty than the
feiture of 40. *l.*

2*d and* 3*d Edward VI.* Takes from *Horſe-ſt*
the benefit of their clergy.

And the Statutes of the 27*th and* 32*d of Henry*
Condeſcend ſo far as to take care of their very
theſe our wiſe anceſtors prudently foreſeeing,
they could not better take care of their own p
rity, than by alſo taking care of that of their *ho*

And of ſo great eſteem are *horſes* in the eye of
common law, that when a *Knight of the Bath* c
mitteth any great and enormous crime, his pun
ment is to have his *ſpurs chopt off with a cleaver*, be
as Maſter BRACTON well obſerveth, *unworthy to*
on a horſe.

Littleton, Sect. 315. *ſaith*, If tenants in com
make a leaſe reſerving for rent *a horſe*, they
have but one aſſize, becauſe *ſaid the book*, the law
not ſuffer *a horſe to be ſevered*. Another argum
of what high eſtimation the law maketh a horſe.

But as the great difference ſeemeth not to be ſo
uch touching the ſubſtantial part, *Horſes*, let us
oceed to the formal or deſcriptive part, *viz.* What
rſes they are that come within this bequeſt.

Colours are commonly *of various kinds and different*
ts; of which *white* and *black* are the two extremes,
d conſequently *comprehend within them all other co-*
rs whatſoever.

By a bequeſt therefore *of black and white horſes, grey*
pyed horſes may well paſs; for when two extremes,
remoteſt ends, of any thing are deviſed, the law,
common intendment, will intend *whatſoever is con-*
ed between them to be deviſed too.

But the preſent caſe is ſtill ſtronger, coming not
ly within the intendment, but alſo the very letter
the words.

By the word *black*, all the horſes that are *black are*
iſed; by the word *white* are deviſed thoſe that *are*
ite; and by the ſame word, with the conjunction
ulative, *and*, between them, *the horſes that are black*
white, that is to ſay, *pyed, are deviſed alſo.*

Whatever is *black and white is pyed*, and whatever
yed, is *black and white;* ergo, *black and white* is *pyed*,
d, *vice verſa*, *pyed* is *black and white.*

f therefore *black and white horſes* are deviſed, *pyed*
ſes ſhall paſs by ſuch deviſe; but black and white horſes
deviſed; ergo, *the Pl. ſhall have the pyed horſes.*

Catlyne ſerjeant: Moy ſemble al' contrary, The
intiff *ſhall not have the pyed horſes by intend-* Pour le
t; for if by the deviſe of *black and white* Defend.
ſes, not only black and white horſes, but horſes
ny colour between theſe two extremes may paſs,
not only pyed and grey horſes, but alſo red or bay hor-
would paſs likewiſe, which would be abſurd, and againſt

reaſon. And this is another ſtrong argument in law *Nihil, quod eſt contra rationem, eſt licitum;* for *reaſon is the life of the law,* nay the *common law is nothing but reaſon:* which is to be underſtood of *artificial perfection and reaſon* gotten by long ſtudy, and *not every man's natural reaſon;* for *nemo naſcitur artifex,* and *legal reaſon eſt ſumma ratio:* and therefore if all the reaſon that is diſperſed into ſo many different heads were united into one, he could not make ſuch a law as the law of *England;* becauſe by many ſucceſſions of ages it has been fixed and refixed by grave and learned men; ſo that the old rule may be verified in it, *Neminem oportet eſſe legibus ſapientiorum.*

As therefore *pyed horſes* do not come within the intendment of the bequeſt, ſo neither do they within the letter of the words.

A *pyed horſe* is not a *white horſe,* neither is *a pyed a black horſe*; how then can *pyed horſes* come under the words of *black and white horſes?*

Beſides, where cuſtom hath adapted a certain determinate name to any one thing, in all deviſes feofments and grants, *that certain name ſhall be made uſe of, and no uncertain circumlocutory deſcriptions ſhall be allowed;* for Certainty is the father of Right and the mother of Juſtice.

Le reſte del argument jeo ne pouvois oyer, car jeo fuiſt diſturb en mon place.

Le court fuit longement en doubt' de c'eſt matter et apres grand deliberation eu,

Judgment fuit donne pour le Pl. *niſi cauſa.*

Motion in arreſt of Judgment, that the pyed horſes were mares; and thereupon an *inſpection was prayed.*

Et ſur ceo le court *adviſare vult.*

MEMOIRS of P. P.

CLERK

OF THIS

PARISH.

Or

ADVERTISEMENT.

THE original of the following extraordinary treati
consisted of two large volumes in folio, whic
might justly be entitled, *The importance of a man
himself*; but as it can be of very little to any bo
besides, I have contented myself to give only th
short abstract of it, as a taste of the *true spirit
memoir-writers.*

MEMOIRS of P. P.

CLERK of this PARISH.

IN the name of the Lord. *Amen.* I P. P. by the grace of God, clerk of this pariſh, writeth this hiſtory.

Ever ſince I arrived at the age of diſcretion, I had call to take upon me the function of a pariſh-clerk: nd to that end it ſeemed unto me meet and profi-ble to aſſociate myſelf with the pariſh-clerks of this nd; ſuch I mean as were right worthy in their cal-ng, men of a clear and ſweet voice, and of beco-ing gravity.

Now it came to paſs, that I was born in the year f our Lord *Anno Domini* 1655, the year wherein our orthy benefactor, Eſquire Bret, did add one bell to e ring of this pariſh: ſo that it hath been wittily id, "That one and the ſame day did give to this our church two rare gifts, its great bell and its clerk."

Even when I was at ſchool, my miſtreſs did ever tol me above the reſt of the youth, in that I had a udable voice. And it was furthermore obſerved, at I took a kindly affection unto that black letter which our bibles are printed. Yea, often did I ercife myſelf in ſinging godly ballads, ſuch as *The y and Death*, *The Children in the Wood*, and *Chevy-ace*, and not like other children, in lewd and tri-al ditties. Moreover, while I was a boy, I always ventured to lead the pſalm next after Mr William.

Harris, my predeceſſor, who (it muſt be confeſſed t the glory of God) was a moſt excellent pariſh-cle in that his day.

Yet be it acknowledged, that, at the age of ſixte I became a company-keeper, being led into idle co verſation by my extraordinary love to ringing; in much that, in a ſhort time, I was acquainted wi every ſet of bells in the whole country: neith could I be prevailed upon to abſent myſelf fro Wakes, being called thereunto by the harmony the ſteeple. While I was in theſe ſocieties, I ga myſelf up to unſpiritual paſtimes, ſuch as wreſtlin dancing, and cudgel-playing; ſo that I often return to my father's houſe with a broken pate. I had m head broken at Milton by Thomas Wyat, as w played a bout or two for an hat that was edged wi ſilver galloon: but in the year following I broke t head of Henry Stubbs, and obtained an hat not i ferior to the former. At Yelverton I encounter George Cummins, weaver, and behold my head w broken a ſecond time! At the wake of Waybroo I engaged William Simkins, tanner, when lo! th was my head broken a third time, and much blo trickled therefrom. But I adminiſtered to my com fort, ſaying within myſelf, "What man is ther "howſoever dextrous in any craft, who is for a "on his guard?" A week after I had a baſe-bo child laid unto me; for in the days of my youth was looked upon as a follower of venereal fantaſie Thus was I led into ſin by the comelineſs of S ſannah Smith, who firſt tempted me, and then p me to ſhame; for indeed ſhe was a maiden of a f ducing eye, and pleaſant feature. I humbled m ſelf before the juſtice, I acknowledged my crime

r curate; and to do away mine offences, and make r ſome atonement, was joined to her in holy wed- ck on the Sabbath-day following.

How often do thoſe things which ſeem unto us isfortunes, redound to our advantage! For the mi- ſter (who had long looked on Suſannah as the moſt vely of his pariſhioners) liked ſo well of my de- eanour, that he recommended me to the honour being his clerk, which was then become vacant the deceaſe of good Maſter William Harris.

Here ends the firſt chapter; after which follow fifty or ty pages of his amours in general, and that particular with Suſannah his preſent wife. But I proceed to chap- the ninth.

No ſooner was I elected into mine office, but I laid de the powder'd gallantries of my youth, and be- me a new man. I conſidered myſelf as in ſome ie of eccleſiaſtical dignity, ſince by wearing a band, hich is no ſmall part of the ornament of our clergy, might not unworthily be deemed, as it were, a red of the linen veſtment of Aaron.

Thou may'ſt conceive, O reader, with what con- n I perceived the eyes of the congregation fixed on me, when I firſt took my place at the feet of e prieſt. When I raiſed the pſalm, how did my ice quaver for fear! and when I arrayed the ſhoul- rs of the miniſter with the ſurplice, how did my nts tremble under me! I ſaid within myſelf, Remember, Paul, thou ſtandeſt before men of high worſhip, the wiſe Mr Juſtice Freeman, the grave Mr Juſtice Tonſon, the good Lady Jones, and the two virtuous gentlewomen her daughters, nay, the great Sir Thomas Truby, Knight and Baronet, and my young maſter the Eſquire, who

" ſhall one day be lord of this manor." Notwi
ſtanding which, it was my good hap to acquit m
ſelf to the good liking of the whole congregation; b
the Lord forbid I ſhould glory therein.

*The next chapter contains an account how he diſcha
the ſeveral duties of his office: in particular he inſiſts u
following:*

I was determined to reform the manifold corr
tions and abuſes which had crept into the church.

Firſt, I was eſpecially ſevere in whipping forth d
from the temple, all excepting the lap-dog of t
good Widow Howard, a ſober dog which yelped n
nor was there offence in his mouth.

Secondly, I did even proceed to moroſeneſs, th
ſore againſt my heart, unto poor babes, in tear
from them the half-eaten apples which they priv
munched at church. But verily it pitied me, fo
remembered the days of my youth.

Thirdly, With the ſweat of my own hands, I d
make plain and ſmooth the dogs-ears throughout o
great Bible.

Fourthly, The pews and benches which were ſo
merly ſwept but once in three years, I cauſed eve
Saturday to be ſwept with a beſom and trimmed.

Fifthly, and laſtly, I cauſed the ſurplice to
neatly darned, waſhed, and laid in freſh lavend
(yea, and ſometimes to be ſprinkled with roſe-w
ter), and I had great laud and praiſe from all t
neighbouring clergy, foraſmuch as no pariſh ke
the miniſter in cleaner linen.

*Notwithſtanding theſe his public cares, in the eleven
chapter he informs us he did not neglect his uſual occup
tions as a handy-craftſman.*

ſhoes, ſaith he, did I make (and, if intreated, nd) with good approbation. Faces alſo did I ve, and I clipped the hair. Chirurgery alſo I ctiſed in the worming of dogs; but to bleed adtured I not, except the poor. Upon this my twod profeſſion, there paſſed among men a merry delectable enough to be rehearſed: how that, ng overtaken with liquor one Saturday evening, haved the prieſt with Spaniſh blacking for ſhoes ead of a waſh-ball, and with lamp-black pow'd his perriwig. But theſe were ſayings of men, ighting in their own conceits more than in the th. For it is well known, that great was my care d ſkill in theſe my crafts; yea, I once had the nour of trimming Sir Thomas himſelf, without ching blood. Furthermore, I was ſought unto to d the lady Frances her ſpaniel, which was wont go aſtray: he was called Toby, that is to ſay, bias. And, 3dly, I was entruſted with a gorpus pair of ſhoes of the ſaid lady, to ſet an heelce thereon; and I received ſuch praiſe therefore, at it was ſaid all over the pariſh, I ſhould be remmended unto the king to mend ſhoes for his jeſty: Whom God preſerve! Amen.

The reſt of this chapter I purpoſely omit; for it muſt be ted that when he ſpeaks as a ſhoe-maker, he is very abrd. He talks of Moſes's pulling off his ſhoes, *of tang the* hides *of the bulls of Baſon, of Simon the* tan*r, etc. and takes up four or five pages to prove, that en the apoſtles were inſtructed to travel* without ſhoes, *precept did not extend to their ſucceſſors.*

The next chapter relates how he diſcovered a thief with ible and key, and experimented verſes of the Pſalms that d cured agues.

I paſs over many others which inform us of pariſ fairs only, ſuch as of the ſucceſſion of curates; *a liſt o* weekly texts; *what* pſalms *he choſe on proper occaſ and what children were* born *and* buried: *the laſt of t articles he concludes thus:*

That the ſhame of women may not endur ſpeak not of baſtards; neither will I name the thers, although thereby I might delight many g women of the pariſh: even her who hath done nance in the ſheet will I not mention, foraſmuc the church hath been witneſs of her diſgrace. the father who hath made due compoſition with church-wardens to conceal his infirmity, reſt in pe my pen ſhall not bewray him, for I alſo have ſin

The next chapter contains what he calls a great re tion in the church, part of which I tranſcribe.

Now was the long expected time arrived, w the Pſalms of King David ſhould be hymned t the ſame tunes to which he played them upon harp: (ſo was I informed by my ſinging-maſte man right cunning in pſalmody:) Now was over-abundant quaver and trilling done away, in lieu thereof was inſtituted the ſol-fa, in guiſe as is ſung in his Majeſty's chapel. We London ſinging-maſters ſent into every pariſh, unto exciſe-men; and I alſo was ordained to ad myſelf unto them, though an unworthy diſciple, order to inſtruct my fellow-pariſhioners in this manner of worſhip. What though they accuſed of humming through the noſtril, as a ſackbut? would I not forego that harmony, it having b agreed by the worthy pariſh-clerks of London to preſerve the ſame. I tutored the young men maidens to tune their voices as it were a pſalt

the church on a Sunday was filled with theſe Hallelujahs.

ſeen follow full ſeventy chapters, containing an exact *of the* law-ſuits *of the parſon and his pariſhioners* *ning tythes, and near a hundred pages left blank, with* *neſt deſire that the* hiſtory might be compleated *ny of his ſucceſſors, in whoſe time theſe ſuits* *uld be ended.*

e next chapter contains an account of the briefs read *e church, and the ſums collected upon each.* For the *ration of nine churches, collected at nine ſeveral* *s, 2 s. and 7 d. $\frac{3}{4}$. For fifty families ruined by* *1 s. $\frac{1}{2}$. For an inundation, a King Charles's* *t given by lady Frances, &c.*

the next he laments the diſuſe of wedding ſermons, *celebrates the benefits ariſing from thoſe at funerals,* *ding with theſe words*: Ah let not the relations *he deceaſed grudge the ſmall expence of an hat-* *d, a pair of gloves, and ten ſhillings, for the ſa-* *ction they are ſure to receive from a pious di-* *, that their father, brother, or boſom wife, are* *ainly in heaven.*

n another, he draws a panegyric on one Mrs Marga- *Wilkins; but, after great encomiums, concludes, that,* *withſtanding all,* ſhe was an unprofitable veſſel, be- a barren woman, and never once having furniſh- God's church with a chriſtening.

We find in another chapter, how he was much ſtaggered *s belief, and diſturbed in his conſcience, by an Oxford* *ar, who had proved to him by* logic, that animals *ht have rational, nay, immortal ſouls; but how he* *again comforted with the reflection,* that, if ſo, they *ut be allowed Chriſtian burial, and greatly aug-* *t the fees of the pariſh.*

the two following chapters he is overpowered with

vanity. We are told, how he was conſtantly admitted to the feaſts and banquets of the church-officers, and the ſpeech he there made for the good of the pariſh. How he gives hints to young clergymen to preach; but, above all, how he gave a text for the 30th of January, which occaſioned a moſt excellent ſermon, the merits of which he takes entirely to himſelf. He gives an account of a conference had with the vicar concerning the uſe of texts. Let the preacher (ſaith he) conſider the aſſembly before whom he preacheth, and unto them adapt his text. *Micah* the iiid and 11th affordeth good matter for courtiers and court-ſerving men. *The heads of Iſrael judge for reward; and the people thereof judge for hire; and the prophets thereof divine for money; yet will they lean upon the Lord, and ſay, Is not the Lord among us?* Were the firſt miniſter to appoint a preacher before the Houſe of Commons, would not he be wiſe to make choice of theſe words? *Give, and it ſhall be given unto ye.* Or before the Lords, *Giving no offence, that the miniſtry be not blamed,* 2 Cor. vi. 3. Or praiſe the warm zeal of an adminiſtration, *Who maketh his miniſters a flaming fire,* Pſalm. civ. 4. We omit many other of his texts, as too tedious.

From this period, the ſtyle of the book riſes extremely. Before the next chapter was paſted the effigies of Dr Sacheverel, *and I found the oppoſite page all on a foam with polish*

We are now (ſays he) arrived at that celebrated year, in which the Church of England was tried in the perſon of Dr. Sacheverel. I had ever the intereſt of our High-Church at heart, neither would I at any ſeaſon mingle myſelf in the ſocieties of fanatics, which I from my infancy abhorred, more than the heathen or gentile. It was in theſe days I bethought myſelf that much profit might accrue unto our pariſh, and even unto the nation, could there be aſſembled to

er a number of choſen men of the right ſpirit, who ight argue, refine and define, upon high and great atters. Unto this purpoſe I did inſtitute a weekly embly of divers worthy men at the Roſe-and-Crown lehouſe, over whom myſelf (though unworthy) did eſide. Yea, I did read unto them the Poſt-Boy of r Roper, and the written letter of Mr Dyer, upon ich we communed afterwards among ourſelves. ur ſociety was compoſed of the following perſons, obert Jenkins, farrier; Amos Turnor, collar-ma-r; George Pilcocks, late exciſeman; Thomas White, heel-wright; and myſelf. Firſt, of the firſt, Robert nkins.

He was a man of bright parts and ſhrewd conceit, r he never ſhoed a horſe of a Whig or a fanatic, but lamed him ſorely.

Amos Turnor, a worthy perſon, rightly eſteemed ong us for his ſufferings, in that he had been ho-ured in the ſtocks for wearing an oaken bough.

George Pilcocks, a ſufferer alſo; of zealous and dable freedom of ſpeech, inſomuch that his occu-tion had been taken from him.

Thomas White, of good repute likewiſe, for that uncle, by the mother's ſide had formerly been vitor at Maudlin-college, where the glorious Sache-rel was educated.

Now were the eyes of all the pariſh upon theſe weekly councils. In a ſhort ſpace the miniſter me among us; he ſpake concerning us and our ncils to a multitude of other miniſters at the vi-tion, and they ſpake thereof unto the miniſters London, ſo that even the Biſhops heard and mar-led thereat. Moreover, Sir Thomas member of liament, ſpake of the ſame to other members of

parliament, who ſpake thereof unto the peers o
the realm. Lo! thus did our counſels enter int
the hearts of our generals and our lawgivers; an
from henceforth, even as we deviſed, thus did they.

After this, the whole book is turned on a ſudden, from h
own life, to a hiſtory of all the public tranſactions of E
rope, compiled from the newſpapers of theſe times. I co
not comprehend the meaning of this, till I perceived at la
(to my no ſmall aſtoniſhment) that all meaſures of the fo
laſt years of the Queen, *together with the peace at* Utrech
which have been uſually attributed to the E—— of O——
D—of O—, Lords H— and B—, and other great me
do here moſt plainly appear to have been wholly owing
Robert Jenkins, Amos Turner, George Pilcocks, Thom
White, but above all to P. P.

The reader may be ſure I was very inquiſitive after th
extraordinary writer, whoſe work I have here abſtracte
I took a journey into the country on purpoſe, but could
find the leaſt trace of him; till by accident I met an
clergyman, who ſaid he could not be poſitive, but thought
might be one Paul Philips, *who had been dead about twel*
years. And upon enquiry, all he could learn of that per
from the neighbourhood, was, that he had been taken notice
for ſwallowing Loaches, *and remembered by ſome peo*
by a black and white cur, with one ear, *that conſtan*
followed him.

In the church-yard I read his Epitaph, ſaid to be writ
by himſelf.

O Reader, if that thou canſt read,
Look down upon this ſtone:
Do all we can, Death is a man
That never ſpareth none.

OF THE

POET LAUREATE.

NOVEMBER 19. 1729.

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THE time of the election of Poet Laureate being now at hand, it may be proper to give ſome account of the rites and ceremonies anciently uſed at that ſolemnity, and only diſcontinued thro' the neglect and degeneracy of later times. Theſe we have extracted from an hiſtorian of undoubted credit, a reverend biſhop, the learned Paulus Jovius, and are the ſame that were practiſed under the pontificate of Leo X. the great reſtorer of learning.

As we now ſee an *age* and a *court*, that for the encouragement of poetry rivals, if not exceeds that of this famous Pope, we cannot but wiſh a reſtoration of all its honours to poeſy; the rather, ſince there are ſo many parallel cirumſtances in the perſon who was then honoured with the laurel, and in him who (in all probability) is now to wear it.

I ſhall tranſlate my author exactly as I find it in the 82d chapter of his *Elogia Vir. Doct.* He begins with the character of the poet himſelf, who was the original and father of all Laureates, and called *Cariſio*. He was a plain country-man of Apulia, (whether a *ſhepherd* or *threſher* is not material.)

This man (ſays Jovius) excited by the fame of the great encouragement given to poets at court, and the high honour in which they were held,

" came to the city, bringing with him a ſtrange ki
" of lyre in his hand, and at leaſt *ſome tw*
" *thouſand of verſes.* All the wits and critics of t
" court flocked about him, delighted to ſee a clow
" with a ruddy hale complexion, and in his o
" long hair, ſo top-full of poetry; and at the fi
" ſight of him all agreed he was born to be *Poet L*
" *reate* *. He had a moſt hearty welcome in
" iſland of the river Tiber (an agreeable place, n
" unlike our Richmond), where he was firſt ma
" to eat and drink plentifully, and *repeat his ver*
" *to every body.* Then they adorned him with a n
" and elegant garland, compoſed of *wine-leav*
" *laurel*, and *braſſica* (a ſort of cabbage) ſo comp
" ſed, ſays my author, emblematically, *ut tam fa*
" *quam lepide ejus temulentia, braſſicæ remedio cohibe*
" *notaretur.* He was then ſaluted by common co
" ſent with the title of *archi-poeta*, or *arch-poet*,
" the ſtyle of thoſe days; in ours, *Poet Laurea*
" This honour the poor man received with the m
" ſenſible demonſtrations of joy, his eyes drunk wi
" tears and gladneſs †. Next, the public acclam
" tion was expreſſed in a canticle, which is tra
" mitted to us, as follows:

" Salve, braſſicea virens corona,
" Et lauro, archipoeta, pampinoque!
" Dignis principis auribus Leonis.
" *All hail, arch-poet, without peer!*
" *Vine, bay, or cabbage, fit to wear,*
" *And worthy of the* Prince's ear.

" From hence he was conducted in pomp to t

* Apulus praepingui vultu alacco, et prolixe comat
examino dignus feſta laurea videretur.
† Manantibus prae gaudio oculis.

" Capitol of Rome, mounted on an elephant, thro' " the ſhouts of the populace, where the ceremony " ended."

The hiſtorian tells us further, " That at his in- " troduction to Leo, he not only poured forth verſes " innumerable, like a torrent, *but alſo ſung* them with " *open mouth.* Nor was he only *once* introduced, or " on *ſtated* days, (like our Laureates) but made a " *companion* to his *maſter*, and entertained as one of " the inſtruments of his *moſt elegant pleaſures.* When " the prince was at table, the poet had his place at " the window. When the prince had half * eaten " his meat, he gave with his own hands the reſt to " the poet. When the poet drank, it was out of the " prince's own flaggon, inſomuch (ſays the hiſtorian), " that through ſo great good eating and drinking, he " contracted a moſt terrible gout." Sorry I am to relate what follows, but that I cannot leave my reader's curioſity unſatisfied in the cataſtrophe of this extraordinary man. To uſe my author's words, which are remarkable, *Mortuo Leone, profligatiſque poetis*, &c. " When Leo died, and poets were no " more,' (for I would not underſtand *profligatis* literally, as if poets then were *profligate*) this unhappy Laureate was forthwith reduced to return to his own country, where, oppreſſed with *old age* and *want*, he miſerably periſhed in a *common hoſpital.*

We ſee from this ſad concluſion (which may be of example to the poets of our time) that it were happier to meet with no encouragement at all, to remain at the plough, or other lawful occupation, than to be elevated above their condition, and taken out of the common means of life, without a ſurer ſupport than

* Semeſis opſoniis.

the *temporary*, or, at beſt, *mortal* favours of the grea
It was doubtleſs for this conſideration, that whe
the Royal Bounty was lately extended to a *rural g*
nius, care was taken to *ſettle it upon him for life*. An
it hath been the practice of our princes, never to r
move from the ſtation of Poet Laureate any ma
who hath once been choſen, though never ſo muc
greater geniuſes might ariſe in his time. A nobl
inſtance, how much the *charity* of our monarchs ha
exceeded their *love of fame*.

To come now to the intent of this paper. W
have here the whole ancient *ceremonial* of the La
reate. In the *firſt* place, the crown is to be mixe
with *vine-leaves*, as the vine is the plant of Bacchu
and full as eſſential to the honour, as the *butt of ſa*
to the ſalary.

Secondly, The *braſſica* muſt be made uſe of as a qua
lifier of the former. It ſeems the *cabbage* was an
ciently accounted a remedy for *drunkenneſs*; a powe
the French now aſcribe to the onion, and ſtyle a ſou
made of it, *Soupe d'yvrogne*. I would recommend
large mixture of the *braſſica*, if Mr DENNIS be cho
ſen; but if Mr TIBBALD, it is not ſo neceſſary, un
leſs the cabbage be ſuppoſed to ſignify the ſame thin
with reſpect to *poets* as to *tailors*, viz. *ſtealing*.
ſhould judge it not amiſs to add another plant to thi
garland, *viz. ivy*, not only as it anciently belonge
to poets in general, but as it is emblematical of th
three virtues of a court-poet in particular; it is *creep*
ing, *dirty*, and *dangling*.

In the *next* place, a *canticle* muſt be compoſed an
ſung in laud and praiſe of the new poet. If Mr CI
BER be laureated, it is my opinion no man can *writ*
this but himſelf; and no man, I am ſure, can *ſing*

affectingly. But what this canticle ſhould be, ther in his or the other candidate's caſe, I ſhall not tend to determine.

Thirdly, There ought to be a *public ſhow*, or *entry* of e poet: to ſettle the order or proceſſion of which, r ANSTIS and Mr DENNIS ought to have a con- rence. I apprehend here two difficulties: one, of ocuring an *elephant;* the other, of teaching the poet ride him: therefore I ſhould imagine the next imal in ſize and dignity would do beſt: either a le or a large *aſs;* particularly if that noble one uld be had, whoſe portraiture makes ſo great an nament of the Dunciad, and which (unleſs I am iſinformed) is yet in the park of a nobleman near is city:—Unleſs Mr CIBBER be the man, who ay, with great propriety and beauty, ride on a ogon, if he goes by land; or if he chuſe the water, on one of his own *ſwans* from *Cæſar in Egypt*.

We have ſpoken ſufficiently of the *ceremony*, let us ow ſpeak of the *qualifications* and *privileges* of the aureate. *Firſt*, We ſee he muſt be able to make erſes *extempore*, and to pour forth innumerable, if equired. In this I doubt Mr TIBBALD. *Secondly*, e ought to *ſing*, and intrepidly, *patulo ore:* Here I onſeſs the excellency of Mr CIBBER. *Thirdly*, He ught to carry a *lyre* about with him: if a large one e thought too cumberſome, a ſmall one may be con- ived to hang about the neck, like an order, and be ery much a grace to the perſon. *Fourthly*, He ught to have a good *ſtomach*, to eat and drink what- er his betters think fit; and therefore it is in this igh office as in many others, no puny conſtitution an diſcharge it. I do not think CIBBER or TIBBALD ere ſo happy: but rather a ſtaunch, vigorous, ſea-

ſoned, and dry *old gentleman*, whom I have in
eye.

I could alſo wiſh, at this juncture, ſuch a per
as is truly jealous of the *honour* and *dignity* of *poe*
no joker, no trifler; but a bard in *good earneſt;* n
not amiſs if a critic, and the better if a little *obſtin*
for when we conſider what great privileges h
been loſt from this office (as we ſee from the fo
cited authentic record of Jovius) namely thoſe
feeding from the *prince's table*, *drinking* out of his
flaggon, becoming even his *domeſtic* and *companion*,
requires a man warm and reſolute, to be able
claim and obtain the reſtoring of theſe high honou
I have cauſe to fear, moſt of the candidates wo
be liable, either through the influence of miniſte
or for rewards or favours, to give up the glorio
rights of the Laureate: yet I am not without hop
there is *one*, from whom a *ſerious* and *ſteady* afferti
of theſe privileges may be expected; and if there
ſuch a one, I muſt do him the juſtice to ſay it
Mr DENNIS, the worthy preſident of our ſociety.

GUARDIANS.

GUARDIANS.

N°. 4. MARCH 16, 1713.

THOUGH moſt things which are wrong in their own nature are at once confeſſed and abſolved by that ſingle word, the *Cuſtom*; yet there are ſome, which as they have a dangerous tendency, a thinking man will the leſs excuſe on that very account. Among theſe I cannot but reckon the common practice of *dedications*, which is of ſo much the worſe conſequence as it is generally uſed by people of politeneſs, and whom a learned education for the moſt part ought to have inſpired with nobler and juſter ſentiments. This proſtitution of praiſe is not only a deceit upon the groſs of mankind, who take their notion of characters from the learned; but alſo the better ſort muſt by this means loſe ſome part at leaſt of that deſire of fame which is the incentive to generous actions, when they find it promiſcuouſly beſtowed on the meritorious and undeſerving. Nay, the author himſelf, let him be ſuppoſed to have ever ſo true a value for the patron, can find no terms to expreſs it, but what have been already uſed, and conſidered ſuſpected by flatterers. Even truth itſelf in a dedication is like an honeſt man in a diſguiſe or vizor-maſque, and will appear a cheat by being dreſs'd like one. Though the merit of the perſon is beyond diſpute, I ſee no reaſon, that, becauſe one man is eminent, therefore another has a right to be

impertinent, and throw praiſes in his face. T
juſt the reverſe of the practice of the ancient R
mans, when a perſon was advanced to triumph f
his ſervices: they hired people to rail at him in th
circumſtance, to make him as humble as they coul
and we have fellows to flatter him, and make hi
as proud as they can. Suppoſing the writer not
be mercenary, yet the great man is no more in re
ſon obliged to thank him for his picture in a ded
eation, than to thank the painter for that on a ſig
poſt; except it be a leſs injury to touch the moſt f
cred part of him, his character, than to make fr
with his countenance only. I ſhould think nothi
juſtified me in this point, but the patron's permiſſi
before-hand, that I ſhould draw him as like as
could; whereas moſt authors proceed in this aff
juſt as a dauber I have heard of, who not being a
to draw portraits after the life, was uſed to pa
faces at random, and look out afterwards for p
ple whom he might perſuade to be like them.
expreſs my notion of the thing in a word: to f
more to a man than one thinks, with a proſpect
intereſt, is diſhoneſt; and without it, fooliſh. A
whoever has had ſucceſs in ſuch an undertaki
muſt of neceſſity at once think himſelf in his hear
knave for having done it, and his patron a fool
having believed it.

I have ſometimes been entertained with conſid
ing dedications in no very common light. By
ſerving what qualities our writers think it will
moſt pleaſing to others to compliment them wi
one may form ſome judgment which are moſt ſo
themſelves; and, in conſequence, what ſort of p
ple they are. Without this view one can read ve

few dedications, but will give us cauſe to wonder, either how ſuch things came to be ſaid at all, or how they were ſaid to ſuch perſons. I have known an hero complimented upon the decent majeſty and ſtate he aſſumed after a victory; and a nobleman of a different character applauded for his condeſcenſion to inferiors. This would have ſeemed very ſtrange to me, but that I happened to know the authors: he who made the firſt compliment was a lofty gentleman, whoſe air and gait diſcovered when he had publiſhed a new book; and the other tippled every night with the fellows who laboured at the preſs while his own writings were working off. 'Tis obſervable of the female poets and ladies dedicatory, that there (as elſewhere) they far exceed us in any ſtrain or rant. As beauty is the thing that ſex are piqu'd upon, they ſpeak of it generally in a more elevated ſtyle than is uſed by the men. They adore in the ſame manner as they would be adored. So when the authoreſs of a famous modern romance begs a young nobleman's permiſſion to pay him her *kneeling adorations*, I am far from cenſuring the expreſſion, as ſome critics would do, as deficient in grammar or ſenſe; but I reflect, that adorations paid in that poſture are what a lady might expect herſelf, and my wonder immediately ceaſes. Theſe, when they flatter moſt, do but as they would be done unto; for as none are ſo much concerned at being injured by calumnies, as they who are readieſt to caſt them upon their neighbours; ſo 'tis certain none are ſo guilty of flattery to others, as thoſe who moſt ardently deſire it themſelves.

What led me into theſe thoughts, was a dedication I happened upon this morning. The reader

must understand that I treat the least instances or re-
mains of ingenuity with respect, in what places so-
ever found, or under whatever circumstances of dis-
advantage. From this love to letters I have been
so happy in my searches after knowledge, that I
have found unvalued repositories of learning in the
lining of band-boxes. I look upon these pasteboard
edifices, adorned with the fragments of the inge-
nious, with the same veneration as antiquaries upon
ruined buildings, whose walls preserve divers in-
scriptions and names, which are no where else to be
found in the world. This morning, when one of
Lady Lizard's daughters was looking over some
hoods and ribands, brought by her tirewoman, with
great care and diligence, I was employed no less in
examining the box which contained them; it was
lined with certain scenes of a tragedy, written (as
appeared by a part of the title there extant) by one
of the fair sex. What was most legible was the de-
dication; which, by reason of the largeness of the
characters, was least defaced by those Gothic orna-
ments of flourishes and foliage, wherewith the com-
pilers of these sort of structures do often industriously
obscure the works of the learned. As much of it as
I could read with any ease, I shall communicate to
the reader, as follows: * * * "Though it is a kind
"of prophanation to approach your Grace with so
"poor an offering, yet when I reflect how accept-
"able a sacrifice of first-fruits was to heaven, in the
"earliest and purest ages of religion, that they were
"honoured with solemn feasts, and consecrated to
"altars by a divine command; * * * Upon that con-
"sideration, as an argument of particular zeal, I
"dedicate *** 'Tis impossible to behold you with-

out adoring; yet dazzled and aw'd by the glory that ſurrounds you, men feel a ſacred power, that refines their flames, and renders them pure as thoſe we ought to offer to the Deity. **** The ſhrine is worthy the divinity that inhabits it. In your Grace we ſee what woman was before ſhe fell, how nearly allied to the purity and perfection of angels. And we adore and bleſs the glorious work!"

Undoubtedly theſe, and other periods of this moſt ous dedication, could not but convince the ducheſs what the eloquent authoreſs aſſures her at the d, that ſhe was her ſervant with moſt ardent detion. I think this a pattern of a new ſort of ſtyle, t yet taken notice of by the critics, which is ave the ſublime, and may be called the celeſtial; at is, when the moſt ſacred praiſes appropriated the honour of the Deity, are applied to a mortal good quality. As I am naturally emulous, I cannot but endeavour, in imitation of this lady, to be e inventor, or, at leaſt, the firſt producer of a new ind of dedication, very different from hers and moſt hers, ſince it has not a word but what the author ligiouſly thinks in it. It may ſerve for almoſt any ook either proſe or verſe, that has, is, or ſhall be ubliſhed; and might run in this manner.

The AUTHOR to Himſelf.

Moſt Honoured Sir,

THESE labours, upon many conſiderations, ſo properly belong to none as to you: firſt, that t was your moſt earneſt deſire alone that could prevail upon me to make them public: then, as I am

ſecure (from that conſtant indulgence you have ev
ſhown to all which is mine) that no man will ſo re
dily take them into protection, or ſo zealouſly d
fend them. Moreover, there's none can ſo ſoon d
cover the beauties; and there are ſome parts, whi
'tis poſſible few beſides yourſelf are capable of u
derſtanding. Sir, the honour, affection, and val
I have for you are beyond expreſſion; as great I a
ſure, or greater, than any man elſe can bear yo
As for any defects which others may pretend to di
cover in you, I do faithfully declare I was never ab
to perceive them; and doubt not but thoſe perſo
are actuated purely by a ſpirit of malice or envy, th
inſeparable attendants on ſhining merit and part
ſuch as I have always eſteemed yours to be. It ma
perhaps be looked upon as a kind of violence to m
deſty, to ſay this to you in public; but you may b
lieve me, 'tis no more than I have a thouſand tim
thought of you in private. Might I follow the im
pulſe of my ſoul, there is no ſubject I could launc
into with more pleaſure than your panegyrick: bu
ſince ſomething is due to modeſty, let me conclud
by telling you, that there's nothing I ſo much deſi
as to know you more thoroughly than I have y
the happineſs of doing. I may then hope to be capa
ble to do you ſome real ſervice; but, till then, ca
only aſſure you, that I ſhall continue to be, as I a
more than any man alive,

Deareſt SIR,

Your Affectionate Friend, and

The greateſt of your Admirers.

N° 11. TUESDAY, MARCH 24.

Hoc propius me
Dum doceo inſanire omnes, vos ordine adite.
Hor. Sat. iii. lib. ii. v. 80.

To the GUARDIAN.

"SIR,

AS you profeſs to encourage all thoſe who any way contribute to the public good, I flatter myſelf I may claim your countenance and protection. I am by profeſſion a mad doctor, but of a peculiar kind, not of thoſe whoſe aim it is to remove phrenzies, but one who make it my buſineſs to confer an agreeable madneſs on my fellow-creatures, for their mutual delight and benefit. Since it is agreed by the Philoſophers, that happineſs and miſery conſiſt chiefly in the imagination, nothing is more neceſſary to mankind in general than this pleaſing Delirium, which renders every one ſatisfied with himſelf, and perſuades him that all others are equally ſo.

"I have for ſeveral years, both at home and abroad, made this ſcience my particular ſtudy, which I may venture to ſay I have improved in almoſt all the courts of Europe; and have reduced it into ſo ſafe and eaſy a method, as to practiſe it on both ſexes, of what diſpoſition, age, or quality ſoever, with ſucceſs. What enables me to perform this great work, is the uſe of my *obſequium catholicon*, or the *grand elixir*, to ſupport the ſpirits of human nature. This remedy is of the moſt grateful flavour

" in the world, and agrees with all taſtes whatev
" 'Tis delicate to the ſenſes, delightful in the oper
" tion, may be taken at all hours without confin
" ment, and is as properly given at a ball or pla
" houſe, as in a private chamber. It reſtores an
" vivifies the moſt dejected minds, corrects and e
" tracts all that is painful in the knowledge of
" man's ſelf. One doſe of it will inſtantly diſper
" itſelf through the whole animal ſyſtem, diſſipa
" the firſt motions of diſtruſt ſo as never to retur
" and ſo exhilarate the brain and rarify the gloo
" of reflection, as to give the patients a new flow
" ſpirits, a vivacity of behaviour, and a pleaſing d
" pendance upon their own capacities.

" Let a perſon be never ſo far gone, I adviſe hi
" not to deſpair; even though he has been trouble
" many years with reſtleſs reflections, which by lon
" neglects have hardened into ſettled conſideratio
" Thoſe that have been ſtung with ſatire may he
" find a certain antidote, which infallibly diſperſ
" all the remains of poiſon that has been left in th
" underſtanding by bad cures. It fortifies the hea
" againſt the rancour of pamphlets, the inveter
" of epigrams, and the mortification of lampoon
" as has been often experienced by ſeveral perſo
" of both ſexes, during the ſeaſons of *Tunbridge*, a
" the *Bath*.

" I could, as further inſtances of my ſucceſs, pr
" duce certificates and teſtimonials from the favou
" ites and ghoſtly fathers of the moſt eminent pri
" ces of Europe; but ſhall content myſelf with t
" mention of a few cures, which I have perform
" by this my *grand univerſal reſtorative*, during t

practice of one month only ſince I came to this city.

Cures in the month of February, 1713.

George Spondee, Eſq; poet, and inmate of the pariſh of St Paul's Covent-Garden, fell into violent fits of the ſpleen upon a thin third night. He had been frighted into a vertigo by the ſound of rat-calls on the firſt day; and the frequent hiſſings on the ſecond made him unable to endure the bare pronunciation of the letter S. I ſearched into the cauſes of his diſtemper; and by the preſcription of a doſe of my *obſequium*, prepared *secundum artem*, recovered him to his natural ſtate of madneſs. I caſt in at proper intervals the words, *ill taſte of the town*, *envy of critics*, *bad performance of the actors*, and the like. He is ſo perfectly cured, that he has promiſed to bring another play upon the ſtage next winter.

A lady of profeſſed virtue of the pariſh of St James's Weſtminſter, who hath deſired her name may be concealed, having taken offence at a phraſe of double meaning in converſation, undiſcovered by any other in the company, ſuddenly fell into a cold fit of modeſty. Upon a right application of praiſe of her virtue, I threw the lady into an agreeable waking dream, ſettled the fermentation of her blood into a warm charity, and ſo as to make her look with patience on the very gentleman that offended.

Hilaria, of the pariſh of St Giles's in the Fields, a coquette of long practice, was by the reprimand of an old maiden reduced to look grave in company, and deny herſelf the play of the fan. In

" ſhort, ſhe was brought to ſuch melancholy
" cumſtances, that ſhe would ſometimes unaw
" fall into devotion at church. I adviſed her
" take a few *innocent freedoms with occaſional li*
" preſcribed her the *exerciſe of the eyes*, and im
" diately raiſed her to her former ſtate of life.
" on a ſudden recovered her dimples, furled her
" threw round her glances, and for theſe two
" days laſt paſt has not once been ſeen in an at
" tive poſture. This the church-wardens are re
" to atteſt upon oath.

" Andrew Terror, of the Middle-Temple,
" hock, was almoſt induced, by an aged benche
" the ſame houſe, to leave off bright converſat
" and pore over *Coke upon Littleton*. He was
" that his hat began to flap, and he was ſeen
" day in the laſt term at Weſtminſter-Hall.
" patient had quite loſt his ſpirit of contradict
" I, by the diſtillation of a few of my vivif
" drops in his ear, drew him from his lethargy,
" reſtored him to his uſual vivacious miſunderſ
" ding. He is at preſent very eaſy in his condit

" I will not dwell upon the recital of the in
" merable cures I have performed within tw
" days laſt paſt; but rather proceed to exhort
" perſons of whatever age, complection or qua
" to take as ſoon as poſſible of this my intellec
" oil; which applied at the ear ſeizes all the
" with a moſt agreeable tranſport, and diſcover
" effects, not only to the ſatisfaction of the pati
" but all who converſe with, attend upon, or
" way relate to him or her that receives the ki
" infection. It is often adminiſtered by cham
" maids, valets, or any the moſt ignorant dome

it being one peculiar excellence of this my oil, that it is moſt prevalent, the more unſkilful the perſon is, or appears, who applies it. It is abſolutely neceſſary for ladies to take a doſe of it juſt before they take coach to go a viſiting.

" But I offend the public, as Horace ſaid, when I treſpaſs on any of your time. Give me leave then, Mr Ironſide, to make you a preſent of a drachm or two of my oil; though I have cauſe to fear my preſcriptions will not have the effect upon you I could wiſh: therefore I do not endeavour to bribe you in my favour by the preſent of my oil, but wholly depend upon your public ſpirit and generoſity; which, I hope, will recommend to the world the uſeful endeavours of,

" SIR,

Your moſt obedient, moſt faithful, moſt devoted,

" moſt humble ſervant and admirer,

" GNATHO.

" †"† Beware of counterfeits, for ſuch are abroad.

" *N. B.* I teach the Arcana of my art at reaſonable rates to gentlemen of the univerſities, who deſire to be qualified for writing dedications; and to young lovers and fortune-hunters, to be paid at the day of marriage. I inſtruct perſons of bright capacities to flatter others, and thoſe of the meaneſt to flatter themſelves.

" I was the firſt inventor of pocket looking-glaſſes."

N° 40. MONDAY, APRIL 27, 1713.

Being a Continuation of ſome former Papers on the ſ ject of PASTORALS.

Compulerantque greges Corydon et Thyrſis in unum
Ex illo Corydon, Corydon eſt tempore nobis.

1. I DESIGNED to have troubled the reader w no further diſcourſes of paſtoral; but being formed that I am taxed of partiality in not menti ing an author whoſe eclogues are publiſhed in ſame volume with Mr Philips's, I ſhall employ t paper in obſervations upon him, written in the ſ ſpirit of criticiſm, and without any apprehenſion offending that gentleman, whoſe character it is, t he takes the greateſt care of his works before t are publiſhed, and has the leaſt concern for them terwards.

2. I have laid it down as the firſt rule of paſtor that its idea ſhould be taken from the manners the golden age, and the moral formed upon the preſentation of innocence; 'tis therefore plain t any deviations from that deſign degrade a po from being truly paſtoral. In this view it will pear, that Virgil can only have two of his eclog allowed to be ſuch: his firſt and ninth muſt be jected, becauſe they deſcribe the ravages of armi and oppreſſions of the innocent: Corydon's crimi paſſion for Alexis throws out the ſecond; the lumny and railing in the third are not proper that ſtate of concord; the eighth repreſents unlaw

ays of procuring love by enchantments, and intro-
ces a ſhepherd whom an inviting precipice tempts
ſelf-murder: as to the fourth, ſixth, and tenth,
ey are given up by * Heinſius, Salmaſius, Rapin,
d the critics in general. They likewiſe obſerve
at but eleven of all the Idyllia of Theocritus are
be admitted as paſtorals: and even out of that
mber the greater part will be excluded for one or
her of the reaſons above-mentioned. So that
en I remarked in a former paper, that Virgil's
logues, taken all together, are rather ſelect poems
an paſtorals, I might have ſaid the ſame thing
h no leſs truth of Theocritus. The reaſon of
s I take to be yet unobſerved by the critics, *viz.*
ey never meant them all for paſtorals.

Now it is plain Philips hath done this, and in
t particular excelled both Theocritus and Virgil.
3. As ſimplicity is the diſtinguiſhing characteriſtic
paſtoral, Virgil hath been thought guilty of too
ntly a ſtyle; his language is perfectly pure, and
often forgets he is among peaſants. I have fre-
ently wondered, that ſince he was ſo converſant
the writings of Ennius, he had not imitated the
icity of the Doric as well by the help of the old
bolete Roman language, as Philips hath by the
iquated Engliſh: for example, might he not have
quoi inſtead of *cui*; *quoijam* for *cujam*; *volt* for
, &c. as well as our modern hath *well-a-day* for
; *whilecme* for *of old*; *make mock* for *deride*; and
*leſs youngling*s for *ſimple lambs*, &c. by which means
had attained as much of the air of Theocritus as
ips hath of Spencer.

* See Rapin de Carm. Paſt. 3.

4. Mr Pope hath fallen into the ſame error w
Virgil. His clowns do not converſe in all the ſimp
city proper to the country: his names are borro
ed from Theocritus and Virgil, which are impro
to the ſcene of his paſtorals. He introduces Daph
Alexis, and Thyrſis on Britiſh plains, as Virgil h
done before him on the Mantuan: whereas P
lips, who hath the ſtricteſt regard to propri
makes choice of names peculiar to the country, a
more agreeable to a reader of delicacy; ſuch as H
binol, Lobbin, Cuddy, and Colin Clout.

5. So eaſy as paſtoral writing may ſeem (in
ſimplicity we have deſcribed), yet it requires g
reading both of the ancients and moderns, to b
maſter of it. Philips hath given us manifeſt pr
of his knowledge of books. It muſt be confeſſed
competitor hath imitated *ſome ſingle thoughts* of
ancients well enough (if we conſider he had not
happineſs of an univerſity education); but he h
diſperſed them here and there, without that o
and method which Mr Philips obſerves, whoſe
third paſtoral is an inſtance how well he hath ſtu
the fifth of Virgil, and how judiciouſly reduced
gil's thoughts to the ſtandard of Paſtoral; as his
tention of Colin Clout and the Nightingale ſh
with what exactneſs he hath imitated every li
Strada.

6. When I remarked it as a principal fault, t
troduce fruits and flowers of a foreign growth, i
ſcriptions where the ſcene lyes in our own cou
I did not deſign that obſervation ſhould extend
to animals, or the ſenſitive life; for Mr Philips
with great judgment deſcribed wolves in Engla
his firſt paſtoral. Nor would I have a poet ſta

confine himſelf (as Mr Pope hath done) to one particular ſeaſon of the year, one certain time of the day, and one unbroken ſcene in each eclogue. 'Tis plain Spencer neglected this pedantry, who in his paſtoral of November mentions the mournful ſong of the nightingale,

"Sad Philomel her ſong in tears doth ſteep."

and Mr Philips, by a poetical creation, hath raiſed up finer beds of flowers than the moſt induſtrious gardener; his roſes, endives, lillies, king-cups, and daffodils, blow all in the ſame ſeaſon.

7. But the better to diſcover the merits of our two contemporary Paſtoral writers, I ſhall endeavour to draw a parallel of them, by ſetting ſeveral of their particular thoughts in the ſame light, whereby it will be obvious how much Philips hath the advantage.

With what ſimplicity he introduces two ſhepherds ſinging alternately!

Lobb. "Come, Roſalind, O come, for without thee
"What pleaſure can the country have for me?
"Come, Roſalind, O come; my brinded kine,
"My ſnowy ſheep, my farm, and all, is thine.
Sang. "Come, Roſalind, O come; here ſhady bowers,
"Here are cool fountains, and here ſpring-
"ing flowers.
"Come, Roſalind; here ever let us ſtay,
"And ſweetly waſte our live-long time away."

Our other paſtoral writer, in expreſſing the ſame thought, deviates into downright poetry;

Joſeph. "In ſpring the fields, in autumn hills I love,
"At morn the plains, at noon the ſhady grove,
"But Delia always; forc'd from Delia's ſight,
"Nor plains at morn, nor groves at noon de-
"light.

Daph. " Sylvia's like Autumn ripe, yet mild as Ma
" More bright than noon, yet freſh as ea
" day;
" Ev'n Spring diſpleaſes, when ſhe ſhines n
" here,
" But bleſt with her, 'tis Spring througho
" the year."

In the firſt of theſe authors, two ſhepherds th
innocently deſcribe the behaviour of their miſtreſſe

Hobb. " As Marian bath'd, by chance I paſſed by
" She bluſh'd, and at me caſt a ſide-long ey
" Then ſwift beneath the cryſtal wave ſhe tr
" Her beauteous form, but all in vain, to hi

Lang. " As I to cool me bath'd one ſultry day,
" Fond Lydia lurking in the ſedges lay: [
" The wanton laugh'd, and ſeem'd in haſte
" Yet often ſtop'd, and often turn'd her ey

The other modern (who it muſt be confeſſed ha
a knack of verſifying) hath it as follows:

Streph. " Me gentle Delia beckons from the plai
" Then, hid in ſhades, eludes her eager ſwa
" But feigns a laugh, to ſee me ſearch arou
" And by that laugh the willing fair is foun

Daph. " The ſprightly Sylvia trips along the gree
" She runs, but hopes ſhe does not run unſe
" While a kind glance at her purſuer flies,
" How much at variance are her feet and ey

There is nothing the writers of this kind of poe
are fonder of than deſcriptions of paſtoral preſen
Philips ſays thus of a ſheep-hook:

" Of ſeaſon'd elm; where ſtuds of braſs appe
" To ſpeak the giver's name, the month and ye
" The hook of poliſh'd ſteel, the handle turn
" And richly by the graver's ſkill adorn'd."

The other of a bowl emboſſed with figures:

" Where wanton ivy twines,
" And ſwelling cluſters bend their curling vines;
" Four figures riſing from the work appear,
" The various ſeaſons of the rolling year;
" And what is that which binds the radiant ſky,
" Where twelve bright ſigns in beauteous order ly?

The ſimplicity of the ſwain in this place, who forgets the name of the Zodiac, is no ill imitation of Virgil: but how much more plainly and unaffectedly would Philips have dreſſed this thought in his Doric?

" And what that hight which girds the welkin
" ſheen,
" Where twelve gay ſigns in meet array are ſeen?"

If the reader will indulge his curioſity any further, in the compariſon of particulars, he may read the firſt paſtoral of Philips with the ſecond of his contemporary, and the fourth and ſixth of the former with the fourth and firſt of the latter; where ſeveral parallel places will occur to every one.

Having now ſhown ſome parts in which theſe two writers may be compared, it is a juſtice I owe to Mr Philips to diſcover thoſe in which no man can compare with him. Firſt, That beautiful ruſticity, of which I ſhall only produce two inſtances out of a hundred not yet quoted:

" O woful day! O day of woe! quoth he,
" And woful I, who live the day to ſee!"

The ſimplicity of diction, the melancholy flowing of the numbers, the ſolemnity of the ſound, and the eaſy turn of the words in this dirge (to make uſe of our author's expreſſion) are extremely elegant.

In another of his paſtorals, a ſhepherd utters a

dirge not much inferior to the former, in the following lines:

"Ah me the while! Ah me! the luckleſs day,
"Ah luckleſs lad! the rather might I ſay;
"Ah ſilly I! more ſilly than my ſheep,
"Which on the flow'ry plains I once did keep."

How he ſtill charms the ear with theſe artful repetitions of the epithets; and how ſignificant is the laſt verſe! I defy the moſt common reader to repeat them without feeling ſome motions of compaſſion.

In the next place I ſhall rank his proverbs, in which I formerly obſerved he excells: for example:

"A rolling ſtone is ever bare of moſs; [croſs
"And, to their coſt, green years old proverbs
——"He that late lyes down, as late will riſe,
"And, ſluggard-like, till noon-day ſnoring lyes.
——"Againſt ill-luck all cunning foreſight fails;
"Whether we ſleep or wake, it naught avails.
——"Nor fear, from upright ſentence, wrong."

Laſtly, his elegant dialect, which alone might prove him the eldeſt born of Spencer, and our only true Arcadian. I ſhould think it proper for the ſeveral writers of paſtoral, to confine themſelves to their ſeveral counties. Spencer ſeems to have been of this opinion: for he hath laid the ſcene of one of his paſtorals in Wales; where, with all the ſimplicity natural to that part of our iſland, one ſhepherd bids the other good-morrow, in an unuſual and elegant manner:

"Diggon Davy, I bid hur good-day:
"Or Diggon hur is, or I miſ-ſay."

Diggon anſwers:

"Hur was hur, while it was day-light;
"But now hur is a moſt wretched wight," &c.

But the moſt beautiful example of this kind that I
er met with, is in a very valuable piece which I
anced to find among ſome old manuſcripts, entit-
d, *A Paſtoral Ballad:* which I think, for its nature
d ſimplicity, may (notwithſtanding the modeſty of
e title) be allowed a perfect paſtoral. It is com-
ſed in the Somerſetſhire dialect, and the names
ch as are proper to the country people. It may
obſerved as a further beauty of this paſtoral, the
rds *Nymph*, *Dryad*, *Naiad*, *Fawn*, *Cupid*, or *Satyr*,
e not once mentioned throughout the whole. I
all make no apology for inſerting ſome few lines of
s excellent piece. Cicily breaks thus into the ſub-
ſt, as ſhe is going a milking:

" Rager, ga vetch tha * Kee, or elſe tha Zun
" Will quite be go, bevore c'have half a don.
" Thou ſhould'ſt not ax ma tweece, but I've a bee
" To dreve our bull to bull the Parſon's Kee."

is to be obſerved, that this whole dialogue is for-
d upon the paſſion of *jealouſy;* and his mentioning
e parſon's kine naturally revives the jealouſy of the
pherdeſs Cicily, which ſhe expreſſes as follows:

" Ah Rager, Rager, ches was zore avraid,
" When in yon vield you kiſs'd the parſon's maid:
" Is this the love that once to me you zed,
" When from the Wake thou brought'ſt me
" ginger-bread? [thee,
" Cicily, thou charg'ſt me valſe; I'll zwear to
" Tha parſon's maid is ſtill a maid for me."

which anſwer of his, are expreſſed at once that
rit of religion, and that innocence of the golden
, ſo neceſſary to be obſerved by all writers of paſ-
al.

* That is, the kine or cows.

At the concluſion of this piece, the author re
ciles the lovers, and ends the eclogue the moſt ſim
in the world:

" So Rager parted vor to vetch tha Kee,
" And vor her bucket in went Cicily."

I am loth to ſhow my fondneſs for antiquity ſo
as to prefer this ancient Britiſh author to our pre
Engliſh writers of paſtoral; but I cannot avoid
king this obvious remark, that Philips hath hit
the ſame road with this old Weſt-country Bard
ours.

After all that hath been ſaid, I hope none
think it any injuſtice to Mr Pope that I forbor
mention him as a paſtoral writer; ſince, upon
whole, he is of the ſame claſs with Moſchus
Bion, whom we have excluded that rank; and
whoſe eclogues, as well as ſome of Virgil's, it ma
ſaid, that (according to the deſcription we have gi
of this ſort of poetry) they are by no means pa
rals, but ſomething better.

N° 61. MAY 21, 1713.

Primoque a caede ferarum
Incaluiſſe putem maculatum ſanguine ferrum. Ov

I CANNOT think it extravagant to imagine, t
mankind are no leſs, in proportion, accounta
for the ill-uſe of their dominion over creatures of
lower rank of beings, than for the exerciſe of tyra
over their own ſpecies. The more entirely the in
rior creation is ſubmitted to our power, the m

nſwerable we ſhould ſeem for our miſmanagement f it; and the rather, as the very condition of ature renders theſe creatures incapable of receiving y recompence in another life for their ill-treatment n this.

'Tis obſervable of thoſe noxious animals, which ve qualities moſt powerful to injure us, that they turally avoid mankind, and never hurt us unleſs voked, or neceſſitated by hunger. Man, on the her hand, ſeeks out and purſues even the moſt inſenſive animals, on purpoſe to perſecute and deſtroy em.

Montaigne thinks it ſome reflection on human nare itſelf, that few people take delight in ſeeing eaſts careſs or play together, but almoſt every one pleaſed to ſee them lacerate and worry one anoher. I am ſorry this temper is become almoſt a diſinguiſhing character of our own nation, from the bſervation which is made by foreigners of our beloed paſtimes, bear-baiting, cock-fighting, and the ke. We ſhould find it hard to vindicate the deroying of any thing that has life, merely out of antonneſs; yet in this principle our children are red up, and one of the firſt pleaſures we allow them the licence of inflicting pain upon poor animals: lmoſt as ſoon as we are ſenſible what life is ourſelves, we make it our ſport to take it from other reatures. I cannot but believe a very good uſe ight be made of the fancy which children have for irds and inſects. Mr Locke takes notice of a moher who permitted them to her children, but rewarded or puniſhed them as they treated them well or ill. This was no other than entering them be-

times into a daily exerciſe of humanity, and imp
ving their very diverſion to a virtue.

I fancy too ſome advantage might be taken of t
common notion, that 'tis ominous or unlucky to
ſtroy ſome ſorts of birds, as ſwallows and marti
This opinion might poſſibly ariſe from the conſide
theſe birds ſeem to put in us by building under o
roofs, ſo that it is a kind of violation of the laws
hoſpitality to murder them. As for Robin-re
breaſts in particular, it is not improbable they o
their ſecurity to the old ballad of *The Children in*
Wood. However it be, I don't know, I ſay, why th
prejudice, well improved and carried as far as
would go, might not be made to conduce to the p
ſervation of many innocent creatures, which are n
expoſed to all the wantonneſs of an ignorant ba
barity.

There are other animals that have the misfortu
for no manner of reaſon, to be treated as comm
enemies wherever found. The conceit that a cat h
nine lives has coſt at leaſt nine lives in ten of t
whole race of them: ſcarce a boy in the ſtreets b
has in this point outdone Hercules himſelf, who w
famous for killing a monſter that had but three liv
Whether the unaccountable animoſity againſt th
uſeful domeſtic may be any cauſe of the general p
ſecution of owls (who are a ſort of feather'd cat
or whether it be only an unreaſonable pique t
moderns have taken to a ſerious countenance, I ſha
not determine. Though I am inclined to believe th
former; ſince I obſerve the ſole reaſon alledged f
the deſtruction of frogs is becauſe they are like toad
Yet amidſt all the misfortunes of theſe unfriende
creatures, 'tis ſome happineſs that we have not y

ken a fancy to eat them: for ſhould our country-
en refine upon the French never ſo little, 'tis not
be conceived to what unheard of torments, owls,
ts, and frogs may be yet reſerved.

When we grow up to men, we have another ſuc-
ſion of ſanguinary ſports; in particular hunting.
dare not attack a diverſion which has ſuch autho-
y and cuſtom to ſupport it; but muſt have leave
be of opinion, that the agitation of that exerciſe,
ith the example and number of the chaſers, not a
tle contribute to reſiſt thoſe checks, which com-
ſſion would naturally ſuggeſt in behalf of the ani-
al purſued. Nor ſhall I ſay with Monſ. Fleury,
at this ſport is a remain of the Gothic barbarity;
t I muſt animadvert upon a certain cuſtom yet in
e with us, and barbarous enough to be derived
om the Goths, or even the Scythians: I mean that
rage compliment our huntſmen paſs upon ladies
quality, who are preſent at the death of a ſtag,
hen they put the knife in their hands to cut the
roat of a helpleſs, trembling and weeping crea-
re.

"Queſtuque cruentus,
"Atque imploranti ſimilis."———

But if our ſports are deſtructive, our gluttony is
ore ſo, and in a more inhuman manner. Lobſters
oaſted alive, pigs whipp'd to death, fowls ſewed up,
re teſtimonies of our outragious luxury. Thoſe,
who (as Seneca expreſſes it) divide their lives be-
wixt an anxious conſcience, and a nauſeated ſto-
mach, have a juſt reward of their gluttony in the di-
eaſes it brings with it: for human ſavages, like
other wild beaſts, find ſnares and poiſon in the pro-
viſions of life, and are allured by their appetite to

their deſtruction. I know nothing more ſhockin
or horrid, than the proſpect of one of their kitche
covered with blood, and filled with the cries of t
creatures expiring in tortures. It gives one
image of a giant's den in a romance beſtrew'd wi
the ſcatter'd heads and mangled limbs of thoſe wh
were ſlain by his cruelty.

The excellent Plutarch (who has more ſtrokes
good-nature in his writings than I remember in an
author) cites a ſaying of Cato to this effect: "Th
"'tis no eaſy taſk to preach to the belly which h
"no ears. Yet if (ſays he) we are aſhamed to
"ſo out of faſhion as not to offend, let us, at lea
"offend with ſome diſcretion and meaſure. If w
"kill an animal for our proviſions, let us do it wit
"the meltings of compaſſion, and without tormen
"ing it. Let us conſider, that it is in its own natu
"cruelty to put a living creature to death; we
"leaſt deſtroy a ſoul that has ſenſe and perception.
In the life of Cato the cenſor, he takes occaſion fro
the ſevere diſpoſition of that man to diſcourſe in thi
manner: "It ought to be eſteemed a happineſs t
"mankind, that our humanity has a wider ſphere t
"exert itſelf in, than bare juſtice. It is no more tha
"the obligation of our very birth to practiſe equ
"ty to our own kind; but humanity may be extend
"ed through the whole order of creatures, even t
"the meaneſt: ſuch actions of charity are the over
"flowings of a mild good-nature on all below us
"It is certainly the part of a well-natured man t
"take care of his horſes and dogs, not only in re
"pectation of their labour while they are foals an
"whelps, but even when their old age has mad
"them incapable of ſervice."

History tells us of a wise and polite nation, that rejected a person of the first quality, who stood for a judiciary office, only because he had been observed in his youth to take pleasure in tearing and murdering of birds: and of another, that expelled a man out of the senate for dashing a bird against the ground which had taken shelter in his bosom. Every one knows how remarkable the Turks are for their humanity in this kind. I remember an Arabian author, who has written a treatise to shew how far a man, supposed to have subsisted in a desert island, without any instruction, or so much as the sight of any other man, may, by the pure light of nature, attain the knowledge of philosophy and virtue. One of the first things he makes him observe is, that universal benevolence of nature in the production and preservation of its creatures. In imitation of which, the first act of virtue he thinks his self-taught philosopher would of course fall into, is to relieve and assist all the animals about him in their wants and distresses.

Ovid has some very tender and pathetic lines applicable to this occasion:

" Quid meruistis, oves, placidum pecus, inque te-
" gendus
" Natum homines, pleno quæ fertis in ubere nectar?
" Mollia quæ nobis vestras velamina lanas
" Præbetis; vitaque magis quam morte juvatis.
" Quid meruere boves, animal sine fraude dolisque,
" Innocuum, simplex, natum tolerare labores?
" Immemor est demum, nec frugum munere dignus,
" Qui potuit, curvi dempto modo pondere aratri,
" Ruricolam mactare suum——
" Quam male consuevit, quam se parat ille cruori

" Impius humano vituli qui guttura cultro
" Rumpit, et immotas præbet mugitibus aures!
" Aut qui vagitus ſimiles puerilibus hœdum
" Edentem jugulare poteſt!"——

Perhaps that voice or cry ſo nearly reſembling the human, with which Providence has endued ſo many different animals, might purpoſely be given them to move our pity, and prevent thoſe cruelties we are too apt to inflict on our fellow-creatures.

There is a paſſage in the book of Jonas, when God declares his unwillingneſs to deſtroy Nineveh, where, methinks, that compaſſion of the Creator, which extends to the meaneſt rank of his creatures, is expreſſed with wonderful tenderneſs—" Should I not " ſpare Nineveh the great city, wherein are more " than ſixſcore thouſand perſons—And alſo much " cattle?" And we have in Deuteronomy a precept of great good nature of this ſort, with a bleſſing in form annexed to it in thoſe words: " If thou ſhalt " find a bird's neſt in the way, thou ſhalt not take " the dam with the young: but thou ſhalt in any " wiſe let the dam go, that it may be well with thee, " and that thou mayeſt prolong thy days."

To conclude, there is certainly a degree of gratitude owing to thoſe animals that ſerve us; as for ſuch as are mortal or noxious, we have a right to deſtroy them; and for thoſe that are neither of advantage or prejudice to us, the common enjoyment of life is what I cannot think we ought to deprive them of.

This whole matter, with regard to each of theſe conſiderations, is ſet in a very agreeable light in one of the Perſian fables of Pilpay, with which I ſhall end this paper.

A traveller paſſing through a thicket, and ſeeing a few ſparks of fire, which ſome paſſengers had kindled as they went that way before, made up to it. On a ſudden the ſparks caught hold of a buſh, in the midſt of which lay an adder, and ſet it in flames. The adder intreated the traveller's aſſiſtance, who tying a bag to the end of his ſtaff, reached it, and drew him out: he then bid him go where he pleaſed, but never more be hurtful to men, ſince he owed his life to a man's compaſſion. The adder, however, prepared to ſting him; and when he expoſtulated how unjuſt it was to retaliate good with evil, I ſhall do no more (ſaid the adder) than what you men practiſe every day, whoſe cuſtom it is to requite benefits with ingratitude. If you can deny this truth, let us refer it to the firſt we meet. The man conſented, and ſeeing a tree, put the queſtion to it, In what manner a good turn was to be recompenſed? If you mean according to the uſage of men, (replied the tree), by its contrary. I have been ſtanding here theſe hundred years to protect them from the ſcorching ſun, and in requital they have cut down my branches, and are going to ſaw my body into planks. Upon this the adder inſulting the man, he appealed to a ſecond evidence, which was granted, and immediately they met a cow. The ſame demand was made, and much the ſame anſwer given, that among men it was certainly ſo: I know it, ſaid the cow, by woful experience; for I have ſerved a man this long time with milk, butter, and cheeſe, and brought him beſides a calf every year; but now I am old, he turns me into this paſture with deſign to ſell me to a butcher, who will ſhortly make an end of me. The traveller upon this ſtood confound-

ed, but desired of courtesy one trial more, to be finally judged by the next beast they should meet. This happened to be the fox, who upon hearing the story in all its circumstances, could not be persuaded it was possible for the adder to get into so narrow a bag. The adder, to convince him, went in again; the fox told the man he had now his enemy in his power, and with that he fastened the bag, and crushed him to pieces.

N°. 91. JUNE 25, 1713.

— inest sua gratia parvis. *Virg.*

To NESTOR IRONSIDE, Esq.

" SIR,

" I REMEMBER a saying of yours concerning per-
" sons in low circumstances of stature, that their
" littleness would hardly be taken notice of, if they
" did not manifest a consciousness of it themselves
" in all their behaviour. Indeed the observation
" that no man is ridiculous for being what he is,
" but only for the affectation of being something
" more, is equally true in regard to the mind and
" the body.

" I question not but it will be pleasing to you to
" hear, that a set of us have formed a society, who
" are sworn to dare to be short, and boldly bear out
" the dignity of littleness under the noses of these
" enormous engrossers of manhood, these hyperbo-
" lical monsters of the species, the tall fellows that
" overlook us.

" The day of our inſtitution was the tenth of De-
" cember, being the ſhorteſt of the year, on which
" we are to hold an annual feaſt over a diſh of
" ſhrimps.

" The place we have choſen for this meeting is in
" the Little Piazza, not without an eye to the neigh-
" bourhood of Mr Powel's Opera, for the perform-
" ers of which we have, as becomes us, a brother-
" ly affection.

" At our firſt reſort hither, an old woman brought
" her ſon to the club-room, deſiring he might be e-
" ducated in this ſchool, becauſe ſhe ſaw here were
" finer boys than ordinary. However, this accident
" no way diſcouraged our deſigns. We began with
" ſending invitations to thoſe of a ſtature not ex-
" ceeding five foot, to repair to our aſſembly; but
" the greater part returned excuſes, or pretended
" they were not qualified.

" One ſaid, he was indeed but five foot at preſent,
" but repreſented that he ſhould ſoon exceed that
" proportion, his periwigmaker and ſhoemaker ha-
" ving lately promiſed him three inches more be-
" twixt them.

" Another alledged, he was ſo unfortunate as to
" have one leg ſhorter than the other, and whoever
" had determined his ſtature to five feet, had taken
" him at a diſadvantage; for when he was mounted
" on the other leg, he was at leaſt five feet two
" inches and a half.

" There are ſome who queſtioned the exactneſs of
" our meaſures; and others, inſtead of complying,
" returned us informations of people yet ſhorter
" than themſelves. In a word, almoſt every one re-
" commended ſome neighbour or acquaintance,

" whom he was willing we ſhould look upon to
" leſs than he. We were not a little aſhamed th
" thoſe who are paſt the years of growth, and who
" beards pronounce them men, ſhould be guilty
" as many unfair tricks in this point, as the mo
" aſpiring children when they are meaſured.

" We therefore proceeded to fit up the club-roo
" and provide conveniencies for our accommodatio
" In the firſt place, we cauſed a total removal of a
" the chairs, ſtools, and tables, which had ſerve
" the groſs of mankind for many years.

" The diſadvantages we had undergone while w
" made uſe of theſe, were unſpeakeable. The pre
" ſident's whole body was ſunk in the elbow-chair
" and when his arms were ſpread over it, he ap
" peared (to the great leſſening of his dignity) lik
" a child in a go-cart: it was alſo ſo wide in th
" ſeat, as to give a wag occaſion of ſaying, that, not
" withſtanding the preſident ſat in it, there was a
" *ſede vacante*.

" The table was ſo high, that one who came by
" chance to the door, ſeeing our chins juſt above
" the pewter diſhes, took us for a circle of men that
" ſat ready to be ſhaved, and ſent in half a dozen
" barbers.

" Another time, one of the club ſpoke in a ludi-
" crous manner of the preſident, imagining he had
" been abſent, when he was only eclipſed by a flaſk
" of Florence, which ſtood on the table in a parallel
" line before his face.

" We therefore new furniſhed the room in all re-
" ſpects proportionably to us; and had the door
" made lower, ſo as to admit no man of above five
" feet high without bruſhing his foretop, which

"whoever does, is utterly unqualified to ſit among "us."

Some of the ſtatutes of the club are as follow.

"I. If it be proved upon any member, though "never ſo duly qualified, that he ſtrives as much "as poſſible to get above his ſize, by ſtretching, "cocking, or the like; or that he hath ſtood on tip-"toe in a crowd, with deſign to be taken for as tall "a man as the reſt; or hath privily conveyed any "large book, cricket, or other device under him to "exalt him on his ſeat; every ſuch offender ſhall "be ſentenced to walk in pumps for a whole month.

"II. If any member ſhall take advantage from "the fulneſs or length of his wig, or any part of his "dreſs, or the immoderate extent of his hat, or "otherwiſe, to ſeem larger or higher than he is, it "is ordered, he ſhall wear red heels to his ſhoes, "and a red feather in his hat; which may appa-"rently mark and ſet bounds to the extremities of "his ſmall dimenſion, that all people may readily "find him out between his hat and his ſhoes.

"III. If any member ſhall purchaſe a horſe for "his own riding, above fourteen hands and a half "in height, that horſe ſhall forthwith be ſold, a "Scotch galloway bought in its ſtead for him, and "the overplus of the money ſhall treat the club.

"IV. If any member, in direct contradiction to "the fundamental laws of the ſociety, ſhall wear "the heels of his ſhoes exceeding one inch and a "half, it ſhall be interpreted as an open renuncia-"tion of littleneſs, and the criminal ſhall inſtantly "be expelled. Note, the form to be uſed in expel-"ling a member ſhall be in theſe words; *Go from "among us, and be tall if you can!*

" It is the unanimous opinion of our whole
" ciety, that ſince the race of mankind is grant
" to have decreaſed in ſtature, from the beginni
" to this preſent, it is the intent of Nature itſe
" that men ſhould be little; and we believe, th
" all human kind ſhall at laſt grow down to perfe
" tion, that is to ſay, be reduced to *our own meaſure*

N° 92. JUNE 26, 1713.

Homunculi quanti ſunt, cum recogito! *Plaut.*

To NESTOR IRONSIDE, Eſq.

" YOU are now acquainted with the nature a
" deſign of our inſtitution; the character
" the members, and the topics of our converſatio
" are what remain for the ſubject of this epiſtle.

" The moſt eminent perſons of our aſſembly a
" a little poet, a little lover, a little politician, a
" a little hero. The firſt of theſe, Dick Diſtick
" name, we have elected preſident: not only as
" is the ſhorteſt of us all, but becauſe he has ente
" tained ſo juſt a ſenſe of his ſtature, as to go gen
" rally in black, that he may appear yet leſs. Na
" to that perfection he is arrived, that he ſtoops
" he walks. The figure of the man is odd enough
" he is a lively little creature, with long arms a
" legs: a ſpider is no ill emblem of him: he h
" been taken at a diſtance for a ſmall windmill. B
" indeed what principally moved us in his favo
" was his talent in poetry, for he hath promiſed

undertake a long work in ſhort verſe to celebrate the heroes of our ſize. He has entertained ſo great a reſpect for Statius, on the ſcore of that line,

" Major in exiguo regnabat corpore virtus,

that he once deſigned to tranſlate the whole Thebaid, for the ſake of little Tydeus.

" Tom Tiptoe, a dapper black fellow, is the moſt gallant lover of the age. He is particularly nice in his habiliments; and, to the end juſtice may be done him that way, conſtantly employs the ſame artiſt who makes attire for the neighbouring princes and ladies of quality at Mr Powel's. The vivacity of his temper inclines him ſometimes to boaſt of the favours of the fair. He was t'other night excuſing his abſence from the club on account of an aſſignation with a lady (and, as he had the vanity to tell us, a tall one too) who had conſented to the full accompliſhment of his deſires that evening: but one of the company who was his confident, aſſured us ſhe was a woman of humour, and made the agreement on this condition, that his toe ſhould be tied to hers.

" Our politician is a perſon of real gravity, and profeſſed wiſdom: Gravity in a man of this ſize, compared with that of one of ordinary buſk, appears like the gravity of a cat compared with that of a lion. This gentleman is accuſtomed to talk to himſelf, and was once overheard to compare his own perſon to a little cabinet, wherein are locked up all the ſecrets of ſtate, and refined ſchemes of princes. His face is pale and meagre, which proceeds from much watching and ſtudying for the welfare of Europe, which is alſo

" thought to have ſtinted his growth: for he
" deſtroyed his own conſtitution with taking ca
" that of the nation. He is what Monſ. Balzac c
" a great diſtiller of the maxims of Tacitus: w
" he ſpeaks, it is ſlowly, and word by word, as
" that is loath to enrich you too faſt with his
" ſervations; like a limbec that gives you, drop
" drop, an extract of the little that is in it.

" The laſt I ſhall mention is Tim. Tuck, the
" ro. He is particularly remarkable for the le
" of his ſword, which interſects his perſon in a c
" line, and makes him appear not unlike a fly t
" the boys have run a pin through, and ſet a w
" ing. He once challenged a tall fellow for giv
" him a blow on the pate with his elbow, as
" paſſed along the ſtreet. But what he eſpeci
" values himſelf upon is, that in all the campai
" he has made, he never once ducked at the wh
" of a cannon-ball. Tim. was full as large at fo
" teen years old as he is now. This we are ten
" of mentioning, your little heroes being gener
" choleric.

" Theſe are the gentlemen that moſt enliven
" converſation. The diſcourſe generally turns up
" ſuch accidents, whether fortunate or unfortuna
" as are daily occaſioned by our ſize: theſe
" faithfully communicate, either as a matter
" mirth, or of conſolation to each other. The p
" ſident had lately an unlucky fall, being unable
" keep his legs on a ſtormy day; whereupon he
" formed us it was no new diſaſter, but the fa
" a certain ancient poet had been ſubject to; w
" is recorded to have been ſo light that he was ob
" ged to poiſe himſelf againſt the wind, with lead
" one ſide, and his own works on the other. T

ver confeſſed the other night that he had been ed of love to a tall woman, by reading over e legend of Ragotine in Scarron, with his tea, ree mornings ſucceſſively. Our hero rarely ac-aints us with any of his unſucceſsful adven-res: and as for the politician, he declares him-f an utter enemy to all kind of burleſque, ſo ill never diſcompoſe the auſterity of his aſpect laughing at our adventures, much leſs diſco-r any of his own in this ludicrous light. What-er he tells of any accidents that befall him, is way of complaint, nor is he ever laughed at t in his abſence.

We are likewiſe particularly careful to commu-ate in the club all ſuch paſſages of hiſtory, or aracters of illuſtrious perſonages, as any way ect honour on little men. Tim. Tuck having t juſt reading enough for a military man, per-ually entertains us with the ſame ſtories, of le David that conquer'd the mighty Goliah, and le Luxembourg that made Louis XIV. a grand narque, never forgetting little Alexander the at. Dick Diſtick celebrates the exceeding anity of Auguſtus, who called Horace *le-ſimum homunciolam*; and is wonderfully plea-with Voiture and Scarron, for having ſo well ribed their diminutive forms to poſterity. He is emptorily of opinion, againſt a great reader and his adherents, that Æſop was not a jot proper-or handſomer than he is repreſented by the mon pictures. But the ſoldier believes with learned perſon above mentioned; for he thinks e but an impudent tall author could be guilty ſuch an unmannerly piece of ſatire on little riors, as his Battle of the Mouſe and the

" Frog. The politician is very proud of a cert
" king of Egypt, called Bocchor, who, as Dio
" rus aſſures us, was a perſon of a very low ſtatu
" but far exceeded all that went before him in
" cretion and politics.

" As I am ſecretary to the club, 'tis my buſine
" whenever we meet, to take minutes of the tranſ
" tions: this has enabled me to ſend you the fo
" going particulars, as I may hereafter other
" moirs. We have ſpies appointed in every qu
" ter of the town, to give us informations of
" miſbehaviour of ſuch refractory perſons as ref
" to be ſubject to our ſtatutes. Whatſoever af
" ring practices any of theſe our people ſhall be g
" ty of in their amours, ſingle combats, or a
" indirect means to manhood, we ſhall certainly
" acquainted with, and publiſh to the world,
" their puniſhment and reformation, for the pr
" dent has granted me the ſole property of ex
" ſing and ſhewing to the town all ſuch intract
" dwarfs, whoſe circumſtances exempt them from
" ing carried about in boxes; reſerving only to hi
" ſelf, as the right of a poet, thoſe ſmart characte
" that will ſhine in epigrams. Venerable Neſtor,
" ſalute you in the name of the club,"

BOB. SHORT, Secretary

N° 173. SEPTEMBER 29. 1713.

Nec ſera comantem
Narciſſum, aut flexi tacuiſſem vimen Acanthi,
Pallenteſque hederas, et amantes littora myrtos. *Virg*

I LATELY took a particular friend of mine
my houſe in the country, not without ſome a

rehenſion that it could afford little entertainment o a man of his polite taſte, particularly in archi-ecture and gardening, who had ſo long been con-erſant with all that is beautiful and great in either. ut it was a pleaſant ſurpriſe to me, to hear him ften declare he had found in my little retirement at beauty which he always thought wanting in e moſt celebrated ſeats (or, if you will, villas) f the nation. This he deſcribed to me in thoſe erſes, with which Martial begins one of his epi-rams:

" Baiana noſtri ville, Baſſe, Fauſtini,
" Non otioſis ordinata myrtetis,
" Viduaque platano, tonſilique buxeto,
" Ingrata lati ſpatia detinet campi;
" Sed rure vero, barbaroque lætatur."

There is certainly ſomething in the amiable ſim-icity of unadorned nature, that ſpreads over the ind a more noble ſort of tranquillity, and a loſ-er ſenſation of pleaſure, than can be raiſed from e nicer ſcenes of art.

This was the taſte of the ancients in their gardens, s we may diſcover from the deſcriptions extant of em. The two moſt celebrated wits of the world ave each of them left us a particular picture of a rden, wherein thoſe great maſters being wholly nconfined, and painting at pleaſure, may be thought have given a full idea of what they eſteemed moſt xcellent in this way. Theſe (one may obſerve) onſiſt entirely of the uſeful part of horticulture, ruit-trees, herbs, water, *&c.* The pieces I am peaking of are Virgil's account of the garden of the ld Corycian, and Homer's of that of Alcinous in the venth Odyſſey, to which I refer the reader.

Sir William Temple has remarked, that this g
den of Homer contains all the juſteſt rules and p
viſions which can go toward compoſing the beſt g
dens. Its extent was four acres, which, in th
times of ſimplicity, was looked upon as a large o
even for a prince. It was incloſed all round for d
fence; and for conveniency joined cloſe to the ga
of the palace.

He mentions next the trees, which were ſtandar
and ſuffered to grow to their full height. The fi
deſcription of the fruits that never failed, and t
eternal zephyrs, is only a more noble and poeti
way of expreſſing the continual ſucceſſion of one fr
after another throughout the year.

The vineyard ſeems to have been a plantati
diſtinct from the garden; as alſo the beds of gree
mentioned afterwards at the extremity of the inc
ſure, in the uſual place of our kitchen-gardens.

The two fountains are diſpoſed very remarkab
They roſe within the incloſure, and were brought
by conduits or ducts; one of them to water all pa
of the gardens, and the other underneath the pala
into the town, for the ſervice of the public.

How contrary to this ſimplicity is the mode
practice of gardening! we ſeem to make it our ſtu
to recede from Nature, not only in the various to
ſure of greens into the moſt regular and form
ſhapes, but even in monſtrous attempts beyond t
reach of the art itſelf: we run into ſculpture, a
are yet better pleaſed to have our trees in the m
aukward figures of men and animals, than in t
moſt regular of their own.

" Hinc et nexilibus videas e frondibus hortos,
" Implexos late muros, et mœnia circum

" Porrigere, et latas e ramis ſurgere turres;
" Deſlexam et myrtum in puppes, atque ærea roſtra
" In buxiſque undare fretum, atque e rore rudentes
" Parte alia frondere ſuis tentoria caſtris;
" Scutaque, ſpiculaque, et jaculantia citria vallos."

I believe it is no wrong obſervation, that perſons genius, and thoſe who are moſt capable of art, are ways moſt fond of nature: as ſuch are chiefly ſen- le, that all art conſiſts in the imitation and ſtudy nature. On the contrary, people of the common el of underſtanding are principally delighted with e little niceties and fantaſtical operations of art, d conſtantly think that fineſt which is leaſt natu- l. A citizen is no ſooner proprietor of a couple of ws, but he entertains thoughts of erecting them o giants, like thoſe of Guildhall. I know an emi- nt cook, who beautified his country ſeat with a ronation dinner in greens, where you ſee the cham- n flouriſhing on horſeback at one end of the table, d the queen in perpetual youth at the other.

For the benefit of all my loving countrymen of is curious taſte, I ſhall here publiſh a catalogue of ens to be diſpoſed of by an eminent town-gardener o has lately applied to me upon this head. He preſents, that for the advancement of a politer ſort ornament in the villas and gardens adjacent to is great city, and in order to diſtinguiſh thoſe pla- from the mere barbarous countries of groſs na- re, the world ſtands much in need of a virtuoſo dener, who has a turn to ſculpture, and is thereby pable of improving upon the ancients, in the ima- y of ever-greens. I proceed to his catalogue.

dam and Eve in yew; Adam, a little ſhattered by

the fall of the tree of knowledge in the great ſtorm
Eve and the ſerpent very flouriſhing.

Noah's ark in holly, the ribs a little damaged f
want of water.

The tower of Babel, not yet finiſhed.

St George in box; his arm ſcarce long enough, b
will be in a condition to ſtick the dragon by ne
April.

A green dragon of the ſame, with a tail of groun
ivy for the preſent.

N. B. Thoſe two not to be ſold ſeparately.

Edward the black prince in cypreſs.

A lauruſtine bear in bloſſom, with a juniper hunt
in berries.

A pair of giants, ſtunted, to be ſold cheap.

A Queen Elizabeth in phyllirea, a little inclining
the green ſickneſs, but of full growth.

Another Queen Elizabeth in myrtle, which w
very forward, but miſcarried by being too neat
ſavine.

An old maid of honour in wormwood.

A topping Ben Johnſon in laurel.

Divers eminent modern poets in bays, ſomewh
blighted; to be diſpoſed of a pennyworth.

A quick-ſet hog ſhot up into a porcupine, by bei
forgot a week in rainy weather.

A lavender pig, with ſage growing in his belly.

A pair of maidenheads in fir, in great forwardneſs

He alſo cutteth family-pieces of men, women, a
children, ſo that any gentleman may have his lady
effigies in myrtle, or his own in horn-beam.

*Thy wife ſhall be as the fruitful vine, and thy childr
as olive branches round thy table.*

PREFACE

TO

HOMER's ILIAD.

PREFACE

TO

HOMER's ILIAD.

HOMER is univerſally allowed to have had the greateſt *Invention* of any writer whatever. The
aiſe of judgment Virgil has juſtly conteſted with
n, and others may have their pretenſions as to
rticular excellencies; but his invention remains
unrivalled. Nor is it a wonder if he has ever
en acknowledged the greateſt of poets, who moſt
celled in that which is the very foundation of
etry. It is the invention that in different degrees
linguiſhes all great geniuſes: the utmoſt ſtretch of
man ſtudy, learning, and induſtry, which maſter
ery thing beſides, can never attain to this. It
miſhes Art with all her materials, and without it,
dgment itſelf can at beſt but *ſteal wiſely:* for Art
only like a prudent ſteward that lives on mana-
ng the riches of Nature. Whatever praiſes may
given to works of judgment, there is not even a
gle beauty in them, to which the invention muſt
t contribute: as in the moſt regular gardens, Art
n only reduce the beauties of Nature to more re-
ularity, and ſuch a figure which the common eye
ay better take in, and is therefore more entertained
ith. And perhaps the reaſon why common critics
e inclined to prefer a judicious and methodical ge-
us to a great and fruitful one, is, becauſe they find

it easier for themselves to pursue their observatio
through an uniform and bounded walk of Art, th
to comprehend the vast and various extent of N
ture.

Our Author's work is a wild paradise, where
we cannot see all the beauties so distinctly as in
ordered garden, it is only because the number of th
is infinitely greater. 'Tis like a copious nursery wh
contains the seeds and first productions of eve
kind, out of which those who followed him have
selected some particular plants, each according to
fancy, to cultivate and beautify. If some things
too luxuriant, it is owing to the richness of the so
and if others are not arrived to perfection or m
turity, it is only because they are over-run and
pressed by those of a stronger nature.

It is to the strength of this amazing invention
are to attribute that unequalled fire and rapture wh
is so forcible in Homer, that no man of a true poe
cal spirit is master of himself while he reads hi
What he writes, is of the most animated nature im
ginable; every thing moves, every thing lives, a
is put in action. If a council be called, or a bat
fought, you are not coldly informed of what w
said or done, as from a third person; the reader
hurried out of himself by the force of the Poet's im
gination, and turns in one place to a hearer, in
other to a spectator. The course of his verses rese
bles that of the army he describes,

Οἱ δ' ἀῤ ἴσαν, ὡσεί τε πυρὶ χθὼν πᾶσα νέμοιτο·

They pour along like a fire that sweeps the whole earth
for it. 'Tis however remarkable that his fancy, whi
is everywhere vigorous, is not discovered immediate
at the beginning of his poem in its fullest splendo

it grows in the progreſs both upon himſelf and others, and becomes on fire like a chariot-wheel, by its own rapidity. Exact diſpoſition, juſt thought, correct elocution, poliſhed numbers, may have been found in a thouſand; but this poetical fire, this *vivida vis animi*, in a very few. Even in works where all thoſe are imperfect or neglected, this can overpower criticiſm, and makes us admire even while we diſapprove. Nay where this appears, though attended with abſurdities, it brightens all the rubbiſh about it, till we ſee nothing but its own ſplendor. This *Fire* is diſcerned in Virgil, but diſcerned as through a glaſs, reflected from Homer, more ſhining than fierce, but every where equal and conſtant: in Lucan and Statius, it burſts out in ſudden, ſhort, and interrupted flaſhes: in Milton it glows like a furnace kept up to an uncommon ardor by the force of art: in Shakeſpear, it ſtrikes before we are aware, like an accidental fire from Heaven: but in Homer, and in him only, it burns every where clearly, and every where irreſiſtibly.

I ſhall here endeavour to ſhow, how this vaſt *invention* exerts itſelf in a manner ſuperior to that of any poet through all the main conſtituent parts of his work, as it is the great and peculiar characteriſtic which diſtinguiſhes him from all other authors.

This ſtrong and ruling faculty was like a powerful ſtar, which, in the violence of its courſe, drew all things within its *vortex*. It ſeemed not enough to have taken in the whole circle of arts, and the whole compaſs of nature, to ſupply his maxims and reflections; all the inward paſſions and reflections of mankind, to furniſh his characters; and all the outward forms and images of things for his deſcriptions; but

wanting yet an ampler ſphere to expatiate in, h opened a new and boundleſs walk for his imagina tion, and created a world for himſelf in the inventio of *Fable*. That which Ariſtotle calls the *Soul o poetry*, was firſt breathed into it by Homer. I ſhal begin with conſidering him in this part, as it is na turally the firſt, and I ſpeak of it both as it mean the deſign of a poem, and as it is taken for fiction.

Fable may be divided into the *probable*, the *allego rical*, and the *marvellous*. The *probable fable* is the re cital of ſuch actions as though they did not happen, yet might, in the common courſe of nature: or o ſuch as though they did, become fables by the ad ditional epiſodes and manner of telling them. O this ſort is the main ſtory of an epic poem, *the return of* Ulyſſes, *the ſettlement of the* Trojans *in* Italy, or the like. That of the *Iliad* is the *anger of* Achilles, the moſt ſhort and ſingle ſubject that ever was choſen by any poet. Yet this he has ſupplied with a vaſter variety of incidents and events, and crouded with a greater number of councils, ſpeeches, battles, and epiſodes of all kinds, than are to be found even in thoſe poems whoſe ſchemes are of the utmoſt lati tude and irregularity. The action is hurried on with the moſt vehement ſpirit, and its whole duration employs not ſo much as fifty days. Virgil, for want of ſo warm a genius, aided himſelf by taking in a more extenſive ſubject, as well as a greater length of time, and contracting the deſign of both Homer's poems into one, which is yet but a fourth part as large as his. The other epic poets have uſed the ſame practice, but generally carried it ſo far as to ſuperinduce a multiplicity of fables, deſtroy the u nity of action, and loſe their readers in an unrea-

ſonable length of time. Nor is it only in the main deſign that they have been unable to add to his invention, but they have followed him in every episode and part of ſtory. If he has given a regular *catalogue* of an *army*, they all draw up their forces in the ſame order. If he has funeral games for Patroclus, Virgil has the ſame for Anchiſes, and Statius (rather than omit them) deſtroys the unity of his action for thoſe of Archemorus. If Ulyſſes viſit the ſhades, the Æneas of Virgil and Scipio of Silius are ſent after him. If he be detained from his return by the allurements of Calypſo, ſo is Æneas by Dido, and Rinaldo by Armida. If Achilles be abſent from the army on the ſcore of a quarrel through half the poem, Rinaldo muſt abſent himſelf juſt as long on the like account. If he gives his hero a ſuit of celeſtial armour, Virgil and Taſſo make the ſame preſent to theirs. Virgil has not only obſerved this cloſe imitation of Homer, but where he had not led the way, ſupplied the want from other Greek authors. Thus the ſtory of Sinon, and the taking of Troy, was copied (ſays Macrobius) almoſt word for word from Piſander, as the loves of Dido and Æneas are taken from thoſe of Medea and Jaſon in Appollonius, and ſeveral others in the ſame manner.

To proceed to the *allegorical fable*: If we reflect upon thoſe innumerable knowledges, thoſe ſecrets of nature and phyſical philoſophy, which Homer is generally ſuppoſed to have wrapp'd up in his *allegories*, what a new and ample ſcene of wonder may this conſideration afford us! How fertile will that imagination appear, which was able to clothe all the properties of elements, the qualifications of the mind,

the virtues and vices, in forms and perſons; and
introduce them into actions agreeable to the natu
of the things they ſhadowed? This is the field
which no ſucceeding poets could diſpute with H
mer; and whatever commendations have been
lowed them on this head, are by no means for the
invention in having enlarged his circle, but for the
judgment in having contracted it. For when th
mode of learning changed in following ages, a
ſcience was delivered in a plainer manner; it the
became as reaſonable in the more modern poets
lay it aſide, as it was in Homer to make uſe of
And perhaps it was no unhappy circumſtance f
Virgil, that there was not in his time that dema
upon him of ſo great an invention, as might be c
pable of furniſhing all thoſe allegorical parts of
poem.

The *marvellous fable* includes whatever is ſuperna
tural, and eſpecially the machines of the gods. H
ſeems the firſt who brought them into a ſyſtem
machinery for poetry, and ſuch a one as makes i
greateſt importance and dignity. For we find tho
authors who have been offended at the literal notio
of the gods, conſtantly laying their accuſation again
Homer as the chief ſupport of it. But whateve
cauſe there might be to blame his *machines*, in a ph
loſophical or religious view, they are ſo perfect i
the poetic, that mankind have been ever ſince co
tented to follow them: none have been able to e
large the ſphere of poetry beyond the limits he h
ſet: every attempt of this nature has proved unſu
ceſsful; and after all the various changes of *time*
and religions, his gods continue to this day the go
of poetry.

We come now to the *characters* of his perſons; And here we ſhall find no author has ever drawn ſo many, with ſo viſible and ſurpriſing a variety, or given us ſuch lively and affecting impreſſions of them. Every one has ſomething ſo ſingularly his own, that no painter could have diſtinguiſhed them more by their features, than the poet has by their manners. Nothing can be more exact than the diſtinctions he has obſerved in the different degrees of virtues and vices. The ſingle quality of *courage* is wonderfully diverſified in the ſeveral characters of the Iliad. That of Achilles is furious and intractable; that of Diomede forward, yet liſtening to advice, and ſubject to command: that of Ajax is heavy and ſelf-confiding; of Hector, active and vigilant: the courage of Agamemnon is inſpirited by love of empire and ambition; that of Menelaus mixed with ſoftneſs and tenderneſs for his people: we find in Idomeneus a plain direct ſoldier, in Sarpedon a gallant and generous one. Nor is this judicious and aſtoniſhing diverſity to be found only in the principal quality which conſtitutes the main of each character, but even in the underparts of it, to which he takes care to give a tincture of that principal one. For example, the main characters of Ulyſſes and Neſtor conſiſt in *wiſdom*; and they are diſtinct in this, that the wiſdom of one is *artificial* and *various*, of the other, *natural*, *open*, and *regular*. But they have, beſides, characters of *courage*; and this quality alſo takes a different turn in each from the difference of his prudence: for one in the war depends ſtill upon *caution*, the other upon *experience*. It would be endleſs to produce inſtances of theſe kinds. The characters of Virgil are far from ſtriking us in this open manner;

they ly in a great degree hidden and undiſtinguiſhed and where they are marked moſt evidently, affect u not in proportion to thoſe of Homer. His characte of valour are much alike; even that of Turnus ſeem no way peculiar, but as it is in a ſuperior degree and we ſee nothing that differences the courage o Mneſtheus from that of Sergeſtus, Cloanthus, or th reſt. In like manner it may be remark'd of Statius heroes, that an air of impetuoſity runs through the all; the ſame horrid and ſavage courage appears i his Capaneus, Tydeus, Hippomedon, *&c.* The have a parity of character, which makes them ſeem brothers of one family. I believe when the reade is led into this track of reflection, if he will purſu it through the *epic* and *tragic* writers, he will be con vinced how infinitely ſuperior in this point the inven tion of Homer was to that of all others.

The *ſpeeches* are to be conſidered as they flow fro the characters, being perfect or defective as they a gree or diſagree with the manners of thoſe who u ter them. As there is more variety of characters i the *Iliad*, ſo there is of ſpeeches, than in any oth poem. *Every thing in it has manners*, (as Ariſtotle ex preſſes it), that is, every thing is acted or ſpoke It is hardly credible, in a work of ſuch length, ho ſmall a number of lines are employed in narratio In Virgil the dramatic part is leſs in proportion t the narrative; and the ſpeeches often conſiſt of g neral reflections or thoughts, which might be equall juſt in any perſon's mouth upon the ſame occaſio As many of his perſons have no apparent character ſo many of his ſpeeches eſcape being applied an judged by the rule of propriety. We oftener thin of the author himſelf when we read Virgil, tha

when we are engaged in Homer: all which are the effects of a colder invention, that intereſts us leſs in the action deſcribed: Homer makes us hearers, and Virgil leaves us readers.

If, in the next place, we take a view of the *ſentiments*, the ſame preſiding faculty is eminent in the ſublimity and ſpirit of his thoughts. Longinus has given his opinion, that it was in this part Homer principally excelled. What were alone ſufficient to prove the grandeur and excellence of his ſentiments in general, is, that they have ſo remarkable a parity with thoſe of the ſcripture: Duport, in his Gnomologia Homerica, has collected innumerable inſtances of this ſort: and it is with juſtice an excellent modern writer allows, that if Virgil has not ſo many thoughts that are low and vulgar, he has not ſo many that are ſublime and noble; and that the Roman author ſeldom riſes into very aſtoniſhing ſentiments where he is not fired by the *Iliad*.

If we obſerve his *deſcriptions*, *images*, and *ſimiles*, we ſhall find the invention ſtill predominant. To what elſe can we aſcribe that vaſt comprehenſion of images of every ſort, where we ſee each circumſtance of art, and individual of nature ſummoned together, by the extent and fecundity of his imagination; to which all things, in their various views, preſented themſelves in an inſtant, and had their impreſſions taken off to perfection at a heat? Nay, he not only gives us the full proſpect of things, but ſeveral unexpected peculiarities and ſide-views, unobſerved by any painter but Homer. Nothing is ſo ſurprizing as the deſcriptions of his battles, which take up no leſs than half the *Iliad*, and are ſupplied with ſo vaſt a variety of incidents, that no one bears a likeneſs to

another; ſuch different kinds of deaths, that no two heroes are wounded in the ſame manner; and ſuch a profuſion of noble ideas, that every battle riſes above the laſt in greatneſs, horror, and confuſion. It is certain there is not near that number of images and deſcriptions in any epic poet; though every one has aſſiſted himſelf with a great quantity out of him; and it is evident of Virgil eſpecially, that he has ſcarce any compariſons which are not drawn from his maſter.

If we deſcend from hence to the *expreſſion*, we ſee the bright imagination of Homer ſhining out in the moſt enlivened forms of it. We acknowledge him the father of poetical diction, the firſt who taught that *language of the gods* to men: his expreſſion is like the colouring of ſome great maſters, which diſcovers itſelf to be laid on boldly, and executed with rapidity. It is indeed the ſtrongeſt and moſt glowing imaginable, and touched with the greateſt ſpirit. Ariſtotle had reaſon to ſay, He was the only poet who had found out *living words*; there are in him more daring figures and metaphors, than in any good author whatever. An arrow is *impatient* to be on the wing, a weapon *thirſts* to drink the blood of an enemy, and the like. Yet his expreſſion is never too big for the ſenſe, but juſtly great in proportion to it. 'Tis the ſentiment that ſwells and fills out the diction, which riſes with it, and forms itſelf about it: and in the ſame degree that a thought is warmer, an expreſſion will be brighter; as that is more ſtrong, this will become more perſpicuous: like glaſs in the furnace, which grows to a greater magnitude, and refines to a greater clearneſs, only as the breath within is more powerful, and the heat more intenſe.

To throw his language more out of proſe, Homer ſeems to have affected the *compound epithets*. This was a ſort of compoſition peculiarly proper to poetry, not only as it heightened the *diction*, but as it aſſiſted and filled the *numbers* with greater ſound and pomp, and likewiſe conduced in ſome meaſure to thicken the *images*. On this laſt conſideration I cannot but attribute theſe alſo to the fruitfulneſs of his invention, ſince (as he has managed them) they are a ſort of ſupernumerary pictures of the perſons or things to which they are joined. We ſee the motion of Hector's plumes in the epithet Κορυθαιολος, the landſcape of mount Neritus in that of Εἰνοσίφυλλος, and ſo of others; which particular images could not have been inſiſted upon ſo long as to expreſs them in a deſcription (though but of a ſingle line) without diverting the reader too much from the principal action or figure. As a metaphor is a ſhort ſimile, one of theſe epithets is a ſhort deſcription.

Laſtly, if we conſider his *verſification*, we ſhall be ſenſible what a ſhare of praiſe is due to his invention in that. He was not ſatisfied with his language as he found it ſettled in any one part of Greece, but ſearched through its different *dialects* with this particular view, to beautify and perfect his numbers: he conſidered theſe as they had a greater mixture of vowels or conſonants, and accordingly employed them as the verſe required either a greater ſmoothneſs or ſtrength. What he moſt affected was the *Ionic*, which has a peculiar ſweetneſs, from its never uſing contractions, and from its cuſtom of reſolving the diphthongs into two ſyllables, ſo as to make the words open themſelves with a more ſpreading and ſonorous fluency. With this he mingled the

Attic contractions, the broader *Doric*, and the feeble *Æolic*, which often rejects its aſpirate, or takes off its accent; and compleated this variety by altering ſome letters with the licence of poetry. Thus his meaſures, inſtead of being fetters to his ſenſe, were always in readineſs to run along with the warmth of his rapture, and even to give a further repreſentation of his notions, in the correſpondence of their ſounds to what they ſignified. Out of all theſe he has derived that harmony, which makes us confeſs he had not only the richeſt head, but the fineſt ear in the world. This is ſo great a truth, that whoever will but conſult the tune of his verſes, even without underſtanding them (with the ſame ſort of diligence as we daily ſee practiſed in the caſe of Italian operas) will find more ſweetneſs, variety, and majeſty of ſound, than in any other language or poetry. The beauty of his numbers is allowed by the critics to be copied but faintly by Virgil himſelf, though they are ſo juſt to aſcribe it to the nature of the Latin tongue. Indeed the Greek has ſome advantages both from the natural *ſound* of its *words*, and the turn and *cadence* of its *verſe*, which agree with the genius of no other language. Virgil was very ſenſible of this, and uſed the utmoſt diligence in working up a more untractable language to whatſoever graces it was capable of; and in particular never failed to bring the ſound of his line to a beautiful agreement with its ſenſe. If the Grecian poet has not been ſo frequently celebrated on this account as the Roman, the only reaſon is, that fewer critics have underſtood one language than the other. Dionyſius of Halicarnaſſus has pointed out many of our author's beauties in this kind, in his treatiſe of

the compoſition of words, and others will be taken notice of in the courſe of my notes. It ſuffices at preſent to obſerve of his numbers, that they flow with ſo much eaſe, as to make one imagine Homer had no other care than to tranſcribe as faſt as the *Muſes* dictated; and at the ſame time with ſo much force and inſpiriting vigour, that they awaken and rouſe us like the ſound of a trumpet. They roll along as a plentiful river, always in motion, and always full; while we are borne away by a tide of verſe, the moſt rapid, and yet the moſt ſmooth imaginable.

Thus on whatever ſide we contemplate Homer, what principally ſtrikes us is his *invention*. It is that which forms the character of each part of his work; and accordingly we find it to have made his fable more *extenſive* and *copious* than any other, his manners more *lively* and *ſtrongly marked*, his ſpeeches more *agitating* and *tranſported*, his ſentiments more *warm* and *ſublime*, his images and deſcriptions more *full* and *animated*, his expreſſion more *raiſed* and *daring*, and his numbers more *rapid* and *various*. I hope in what has been ſaid of Virgil, with regard to any of theſe heads, I have no way derogated from his character. Nothing is more abſurd or endleſs, than the common method of comparing eminent writers by an oppoſition of particular paſſages in them, and forming a judgment from thence of their merit upon the whole. We ought to have a certain knowledge of the principal character and diſtinguiſhing excellence of each: it is in *that* we are to conſider him, and in proportion to his degree in *that* we are to admire him. No author or man ever excelled all the world in more than one faculty; and as Homer has done this in *invention*, Virgil has in *judgment*. Not

that we are to think Homer wanted judgment, b
cauſe Virgil had it in a more eminent degree; or th
Virgil wanted invention, becauſe Homer poſſeſſed
larger ſhare of it: each of theſe great authors h
more of both than perhaps any man beſides, and a
only ſaid to have leſs in compariſon with one an
ther. Homer was the greater genius, Virgil the be
ter artiſt: in one we moſt admire the man, in th
other the work. Homer hurries and tranſports u
with a commanding impetuoſity; Virgil leads u
with an attractive majeſty: Homer ſcatters with
generous profuſion; Virgil beſtows with a careſu
magnificence: Homer, like the Nile, pours out hi
riches with a boundleſs overflow; Virgil, like a rive
in its banks, with a gentle and conſtant ſtream
When we behold their battles, methinks the tw
poets reſemble the heroes they celebrate: Homer
boundleſs and irreſiſtible as Achilles, bears all befor
him, and ſhines more and more as the tumult in
creaſes; Virgil, calmly daring like Æneas, appear
undiſturbed in the midſt of the action, diſpoſes al
about him, and conquers with tranquillity. And
when we look upon their machines, Homer ſeem
like his own Jupiter in his terrors, ſhaking Olympus
ſcattering the lightnings, and firing the heavens;
Virgil, like the ſame power in his benevolence,
counſelling with the Gods, laying plans for empires,
and regularly ordering his whole creation.

But after all, it is with great parts as with great
virtues, they naturally border on ſome imperfection;
and it is often hard to diſtinguiſh exactly where the
virtue ends, or the fault begins. As prudence may
ſometimes ſink to ſuſpicion, ſo may a great judg-
ment decline to coldneſs; and as magnanimity may

n up to profuſion or extravagance, ſo may a great
rention to redundancy or wildneſs. If we look
on Homer in this view, we ſhall perceive the chief
jections againſt him to proceed from ſo noble a cauſe
s the exceſs of this faculty.

Among theſe we may reckon ſome of his *marvellous*
ions, upon which ſo much criticiſm has been ſpent,
s ſurpaſſing all the bounds of probability. Perhaps
may be with great and ſuperior ſouls as with gi-
antic bodies, which exerting themſelves with un-
ual ſtrength, exceed what is commonly thought
e due proportion of parts, to become miracles in
e whole; and, like the old heroes of that make,
mmit ſomething near extravagance, amidſt a ſeries
glorious and inimitable performances. Thus Ho-
er has his *ſpeaking horſes*, and Virgil his *myrtles diſtil-*
g blood, where the latter has not ſo much as con-
ived the eaſy intervention of a deity to ſave the
robability.

It is owing to the ſame vaſt invention, that his
miles have been thought too exuberant and full of
ircumſtances. The force of this faculty is ſeen in
othing more, than in its inability to confine itſelf
o that ſingle circumſtance upon which the compa-
ſon is grounded: it runs out into embelliſhments
f additional images, which however are ſo managed
s not to overpower the main one. His ſimiles are
ke pictures, where the principal figure has not only
s proportion given agreeable to the original, but is
lſo ſet off with occaſional ornaments and proſpects.
he ſame will account for his manner of heaping a
umber of compariſons together in one breath, when
is fancy ſuggeſted to him at once ſo many various
nd correſpondent images. The reader will eaſily

extend this obſervation to more objections of th
ſame kind.

If there are others which ſeem rather to charg
him with a defect or narrowneſs of genius, than a
exceſs of it; thoſe ſeeming defects will be found u
on examination to proceed wholly from the natu
of the times he lived in. Such are his *groſſer r*
preſentations of the Gods, and the vicious and im
perfect *manners* of his heroes, which will be treate
of in the following * Eſſay. But I muſt here ſpeak
word of the latter, as it is a point generally carri
into extremes, both by the cenſurers and defen
ders of Homer. It muſt be a ſtrange partiality t
antiquity, to think with Madam Dacier †, "tha
"thoſe times and manners are ſo much the mor
"excellent, as they are more contrary to ours.
Who can be ſo prejudiſed in their favour as to mag
nify the felicity of thoſe ages, when a ſpirit of re
venge and cruelty, joined with the practice of ra
pine and robbery, reigned through the world; whe
no mercy was ſhown but for the ſake of lucre; whe
the greateſt princes were put to the ſword, and thei
wives and daughters made ſlaves and concubines
On the other ſide, I would not be ſo delicate a
thoſe modern critics, who are ſhocked at the ſervil
offices and mean employments in which we ſome
times ſee the heroes of Homer engaged. There is
pleaſure in taking a view of that ſimplicity and op
poſition to the luxury of ſucceeding ages, in behold
ing monarchs without their guards, princes tendin
their flocks, and princeſſes drawing water from th

* See the articles of Theology and Morality, in the third
part of the Eſſay.

† Preface to her Homer.

ptings. When we read Homer, we ought to reflect that we are reading the moſt ancient author in the heathen world; and thoſe who conſider him in this light, will double their pleaſure in the peruſal of him. Let them think they are growing acquainted with nations and people that are now no more; that they are ſtepping almoſt three thouſand years back into the remoteſt antiquity, and entertaining themſelves with a clear and ſurpriſing viſion of things no where elſe to be found, the only true mirror of that ancient world. By this means alone their greateſt obſtacles will vaniſh; and what uſually creates their diſlike, will become a ſatisfaction.

This conſideration may further ſerve to anſwer for the conſtant uſe of the ſame epithets to his gods and heroes, ſuch as the *far-darting* Phœbus, the *blue-ey'd* Pallas, the *ſwift-footed* Achilles, *&c.* which ſome have cenſured as impertinent and tediouſly repeated. Thoſe of the Gods depended upon the powers and offices then believed to belong to them, and had contracted a weight and veneration from the rites and ſolemn devotions in which they were uſed: they were a ſort of attributes with which it was a matter of religion to ſalute them on all occaſions, and which it was an irreverence to omit. As for the epithets of great men, Monſ. Boileau is of opinion that they were in the nature of *Surnames*, and repeated as ſuch; for the Greeks having no names derived from their fathers, were obliged to add ſome other diſtinction of each perſon; either naming his parents expreſsly, or his place of birth, profeſſion, or the like: as Alexander the ſon of Philip, Herodotus of Halicarnaſſus, Diogenes the Cynic, *&c.* Homer therefore complying with the cuſtom of his

country, uſed ſuch diſtinctive additions as bett
agreed with poetry. And indeed we have ſomethin
parallel to thoſe in modern times, ſuch as the nam
of Harold Harefoot, Edmund Ironſide, Edwar
Longſhanks, Edward the Black Prince, &c. If yo
this be thought to account better for the propriet
than for the repetition, I ſhall add a further conje
ture. Heſiod, dividing the world into its differen
ages, has placed a fourth age between the braze
and the iron one, of *Heroes diſtinct from other men,*
divine race, who fought at Thebes and Troy, are calle
demigods, and lived by the care of Jupiter in the iſlands o
the bleſſed *. Now, among the divine honours which
were paid them, they might have this alſo in com-
mon with the gods, not to be mentioned without the
ſolemnity of an epithet, and ſuch as might be ac-
ceptable to them by its celebrating their families,
actions or qualities.

What other cavils have been raiſed againſt Homer,
are ſuch as hardly deſerve a reply, but will yet be ta-
ken notice of as they occur in the courſe of the work.
Many have been occaſioned by an injudicious en-
deavour to exalt Virgil; which is much the ſame, as
if one ſhould think to raiſe the ſuperſtructure by un-
dermining the foundation. One would imagine by
the whole courſe of their parallels, that theſe critics
never ſo much as heard of Homer's having written
firſt; a conſideration which whoever compares theſe
two poets, ought to have always in his eye. Some
accuſe him for the ſame things which they overlook
and praiſe in the other; as when they prefer the
fable and the moral of the Æneis to thoſe of the

* Heſiod. Op. & Dier. lib. i. v. 155, &c.

Iliad, for the ſame reaſons which might ſet the Odyſſey above the Æneis; as that the hero is a wiſer man; and the action of the one more beneficial to his country than that of the other: or elſe they blame him for not doing what he never deſigned; as becauſe Achilles is not as good and perfect a prince as Æneas, when the very moral of his poem required a contrary character. It is thus that Rapin judges, in his compariſon of Homer and Virgil. Others ſelect thoſe particular paſſages of Homer, which are not ſo laboured as ſome that Virgil drew out of them: this is the whole management of Scaliger in his Poetics. Others quarrel with what they take for mean and low expreſſions, ſometimes through a falſe delicacy and refinement, oftner from an ignorance of the graces of the original; and then triumph in the aukwardneſs of their own tranſlations: this is the conduct of Perault in his parallels. Laſtly, there are others who, pretending to a fairer proceeding, diſtinguiſh between the perſonal merit of Homer, and that of his work; but when they come to aſſign the cauſes of the great reputation of the Iliad, they found it upon the ignorance of his times, and the prejudice of thoſe that followed: and in purſuance of this principle, they make thoſe accidents (ſuch as the contention of the cities, *&c.*) to be the cauſes of his fame, which were in reality the conſequences of his merit. The ſame might as well be ſaid of Virgil, or any great author, whoſe general character will infallibly raiſe many caſual additions to their reputation. This is the method of Monſ. de la Motte; who yet confeſſes upon the whole, that in whatever age Homer had lived, he muſt have been the greateſt poet of his nation, and

that he may be ſaid in this ſenſe to be the maſter even of thoſe who ſurpaſſed him.

In all theſe objections we ſee nothing that contradicts his title to the honour of the chief *invention*; and as long as this (which is indeed the characteriſtic of poetry itſelf) remains unequalled by his followers, he ſtill continues ſuperior to them. A cooler judgment may commit fewer faults, and be more approved in the eyes of *one ſort* of critics: but that warmth of fancy will carry the loudeſt and moſt univerſal applauſes, which holds the heart of a reader under the ſtrongeſt enchantment. Homer not only appears the inventor of poetry, but excells all the inventors of other arts in this, that he has ſwallowed up the honour of thoſe who ſucceeded him. What he has done admitted no increaſe, it only left room for contraction or regulation. He ſhewed all the ſtretch of fancy at once; and if he has failed in ſome of his flights, it was but becauſe he attempted every thing. A work of this kind ſeems like a mighty tree which riſes from the moſt vigorous ſeed, is improved with induſtry, flouriſhes, and produces the fineſt fruit; nature and art conſpire to raiſe it; pleaſure and profit join to make it valuable; and they who find the juſteſt faults, have only ſaid that a few branches (which run luxuriant through a richneſs of nature) might be lopped into form to give it a more regular appearance.

Having now ſpoken of the beauties and defects of the original, it remains to treat of the tranſlation, with the ſame view to the chief characteriſtic. As far as *that* is ſeen in the main parts of the poem, ſuch as the fable, manners, and ſentiments, no tranſlator can prejudiſe it but by wilful omiſſions or contrac-

tions. As it alſo breaks out in every particular image, deſcription, and ſimile; whoever leſſens or too much ſoftens thoſe, takes off from this chief character. It is the firſt grand duty of an interpreter to give his author entire and unmaimed; and for the reſt, the diction and verſification only are his proper province; ſince theſe muſt be his own, but the others he is to take as he finds them.

It ſhould then be conſidered what methods may afford ſome equivalent in our language for the graces of theſe in the Greek. It is certain no literal tranſlation can be juſt to an excellent original in the ſuperior language: but it is a great miſtake to imagine (as many have done) that a raſh paraphraſe can make amends for this general defect; which is no leſs in danger to loſe the ſpirit of an ancient, by deviating into the modern manners of expreſſion. If there be ſometimes a darkneſs, there is often a light in antiquity, which nothing better preſerves than a verſion almoſt literal. I know no liberties one ought to take but thoſe which are neceſſary for transfuſing the ſpirit of the original, and ſupporting the poetical ſtyle of the tranſlation: and I will venture to ſay, there have not been more men miſled in former times by a ſervile dull adherence to the latter, than have been deluded in ours by a chimerical inſolent hope of raiſing and improving their author. It is not to be doubted that the *fire* of the poem is what a tranſlator ſhould principally regard, as it is moſt likely to expire in his managing: however, it is his ſafeſt way to be content with preſerving this to his utmoſt in the whole, without endeavouring to be more than he finds his author is in any particular place. 'Tis a great ſecret in writing to know when to be plain,

and when poetical and figurative; and it is wh
Homer will teach us, if we but follow modeſtly in h
footſteps. Where his diction is bold and lofty, l
us raiſe ours as high as we can; but where his
plain and humble, we ought not to be deterred fro
imitating him by the fear of incurring the cenſure
a mere Engliſh critic. Nothing that belongs t
Homer ſeems to have been more commonly miſtake
than the juſt pitch of his ſtyle: ſome of his tra
ſlators having ſwelled into fuſtian in a proud conf
dence of the *ſublime;* others ſunk into flatneſs in
cold and timorous notion of *ſimplicity*. Methinks
ſee theſe different followers of Homer, ſome ſweatin
and ſtraining after him by violent leaps and bound
(the certain ſigns of falſe mettle), others ſlowly an
ſervilely creeping in his train, while the poet himſel
is all the time proceeding with an unaffected and
equal majeſty before them. However, of the tw
extremes, one could ſooner pardon frenzy than fri
gidity: no author is to be envied for ſuch commen
dations as he may gain by that character of ſtyle,
which his friends muſt agree together to call *ſimplicity*,
and the reſt of the world will call *dulneſs*. There i
a graceful and dignified ſimplicity, as well as a bald
and ſordid one, which differ as much from each othe
as the air of a plain man from that of a ſloven: 'tis
one thing to be tricked up, and another not to be
dreſſed at all. Simplicity is the mean between oſten
tation and ruſticity.

This pure and noble ſimplicity is no where in ſuch
perfection as in the *Scripture* and our author. One
may affirm, with all reſpect to the inſpired writings,
that the *divine ſpirit* made uſe of no other words but
what were intelligible and common to men at that

time, and in that part of the world; and as Homer is the author neareſt to thoſe, his ſtyle muſt of courſe bear a greater reſemblance to the ſacred books than that of any other writer. This conſideration (together with what has been obſerved of the parity of ſome of his thoughts) may methinks induce a tranſlator on the one hand, to give into ſeveral of thoſe general phraſes and manners of expreſſion, which have attained a veneration even in our language from being uſed in the Old Teſtament; as on the other, to avoid thoſe which have been appropriated to the divinity, and in a manner conſigned to myſtery and religion.

For a further preſervation of this air of ſimplicity, a particular care ſhould be taken to expreſs with all plainneſs thoſe *moral ſentences* and *proverbial ſpeeches* which are ſo numerous in this poet. They have ſomething venerable, and as I may ſay oracular, in that unadorned gravity and ſhortneſs with which they are delivered: a grace which would be utterly loſt by endeavouring to give them what we call a more ingenious (that is, a more modern) turn in the paraphraſe.

Perhaps the mixture of ſome Greciſms and old words after the manner of Milton, if done without too much affectation, might not have an ill effect in a verſion of this particular work, which moſt of any other ſeems to require a venerable antique caſt. But certainly the uſe of modern terms of war and government, ſuch as *platoon*, *campagne*, *junto*, or the like (into which ſome of his tranſlators have fallen), cannot be allowable; thoſe only excepted, without which it is impoſſible to treat the ſubjects in any living language.

There are two peculiarities in Homer's diction which are a ſort of *marks* or *moles*, by which every common eye diſtinguiſhes him at firſt ſight. Thoſe who are not his greateſt admirers look upon them as defects; and thoſe who are, ſeem pleaſed with them as beauties. I ſpeak of his *compound epithets*, and of his *repetitions*. Many of the former cannot be done literally into Engliſh, without deſtroying the purity of our language. I believe ſuch ſhould be retained as ſlide eaſily of themſelves into an Engliſh compound without violence to the ear or to the received rules of compoſition; as well as thoſe which have received a ſanction from the authority of our beſt Poets, and are become familiar thro' their uſe of them; ſuch as the *cloud-compelling* Jove, *&c.* As for the reſt, whenever any can be as fully and ſignificantly expreſſed in a ſingle word as in a compounded one, the courſe to be taken is obvious.

Some that cannot be ſo turned as to preſerve their full image by one or two words, may have juſtice done them by circumlocution; as the epithet ὀρεσίφυλλος to a mountain, would appear little or ridiculous tranſlated literally *leaf-ſhaking*, but affords a majeſtic idea in the *periphraſis*: *The lofty mountain ſhakes his waving woods.* Others that admit of differing ſignifications, may receive an advantage by a judicious variation, according to the occaſions on which they are introduced. For example, the epithet of Apollo, ἑκηβόλος, or *far-ſhooting*, is capable of two explications; one literal in reſpect of the darts and bow, the enſign of that God; the other allegorical with regard to the rays of the ſun: therefore in ſuch places where Apollo is repreſented as a God in perſon, I would uſe the former interpretations; and where the effects

of the ſun are deſcribed, I would make choice of the latter. Upon the whole, it will be neceſſary to avoid that perpetual repetition of the ſame epithets which we find in Homer, and which, tho' it might be accommodated (as has been already ſhewn) to the ear of thoſe times, is by no means ſo to ours. But one may wait for opportunities of placing them where they derive an additional beauty from the occaſions on which they are employed: and in doing this properly, a tranſlator may at once ſhew his fancy and his judgment.

As for Homer's *repetitions*, we may divide them into three ſorts; of whole narrations and ſpeeches, of ſingle ſentences, and of one verſe or hemiſtich. I hope it is not impoſſible to have ſuch a regard to theſe, as neither to loſe ſo known a mark of the author on the one hand, nor to offend the reader too much on the other. The repetition is not ungraceful in thoſe ſpeeches where the dignity of the ſpeaker renders it a ſort of inſolence to alter his words; as in the meſſages from Gods to men, or from higher powers to inferiors in concerns of ſtate, or where the ceremonial of religion ſeems to require it, in the ſolemn forms of prayers, oaths, or the like. In other caſes, I believe the beſt rule is to be guided by the nearneſs, or diſtance, at which the repetitions are placed in the original: when they follow too cloſe, one may vary the expreſſion, but it is a queſtion whether a profeſſed tranſlator be authorized to omit any: if they be tedious, the author is to anſwer for it.

It only remains to ſpeak of the *Verſification*. Homer (as has been ſaid) is perpetually applying the ſound to the ſenſe, and varying it on every new ſubject. This is indeed one of the moſt exquiſite beauties of

poetry, and attainable by very few: I know only Homer eminent for it in the Greek, and Virgil in Latin. I am ſenſible it is what may ſometimes happen by chance, when a writer is warm and fully poſſeſſed of his image: however, it may be reaſonably believed they deſigned this, in whoſe verſe it ſo manifeſtly appears in a ſuperior degree to all others. Few readers have the ear to be judges of it; but thoſe who have, will ſee I have endeavoured at this beauty.

Upon the whole, I muſt confeſs myſelf utterly incapable of doing juſtice to Homer. I attempt him in no other hope but that which one may entertain without much vanity, of giving a more tolerable copy of him than any entire tranſlation in verſe has yet done. We have only thoſe of Chapman, Hobbes, and Ogilby. Chapman has taken the advantage of an immeaſurable length of verſe, notwithſtanding which there is ſcarce any paraphraſe more looſe and rambling than his. He has frequent interpolations of four or ſix lines, and I remember one in the thirteenth book of the Odyſſey, v. 312. where he has ſpun twenty verſes out of two. He is often miſtaken in ſo bold a manner, that one might think he deviated on purpoſe, if he did not in other places of his notes inſiſt ſo much upon verbal triſles. He appears to have had a ſtrong affectation of extracting new meanings out of his author, inſomuch as to promiſe in his rhyming preface, a poem of the myſteries he had revealed in Homer: and perhaps he endeavoured to ſtrain the obvious ſenſe to this end. His expreſſion is involved in fuſtian, a fault for which he was remarkable in his original writings, as in the tragedy of Buſſy d'Ambois, &c. In a word, the nature of the man may account for his whole

performance; for he appears from his preface and remarks to have been of an arrogant turn, and an enthuſiaſt in poetry. His own boaſt of having finiſhed half the Iliad in leſs than fifteen weeks, ſhews with what negligence his verſion was performed. But that which is to be allowed him, and which very much contributed to cover his defects, is a daring fiery ſpirit that animates his tranſlation, which is ſomething like what one might imagine Homer himſelf would have writ before he arrived at the years of diſcretion.

Hobbes has given us a correct explanation of the ſenſe in general; but for particulars and circumſtances he continually lops them, and often omits the moſt beautiful. As for its being eſteemed a cloſe tranſlation, I doubt not many have been led into that error by the ſhortneſs of it, which proceeds not from his following the original line by line, but from the contractions above-mentioned. He ſometimes omits whole ſimiles and ſentences, and is now and then guilty of miſtakes, into which no writer of his learning could have fallen, but through careleſſneſs. His poetry, as well as Ogilby's, is too mean for criticiſm.

It is a great loſs to the poetical world that Mr Dryden did not live to tranſlate the Iliad. He has left us only the firſt book, and a ſmall part of the ſixth; in which if he has in ſome places not truly interpreted the ſenſe, or preſerved the antiquities, it ought to be excuſed on account of the haſte he was obliged to write in. He ſeems to have had too much regard to Chapman, whoſe words he ſometimes copies, and has unhappily followed him in paſſages where he wanders from the original. However, had he tranſlated the whole work, I would no more have

attempted Homer after him than Virgil, his verſion of whom (notwithſtanding ſome human errors) is the moſt noble and ſpirited tranſlation I know in any language. But the fate of great geniuſes is like that of great miniſters, though they are confeſſedly the firſt in the commonwealth of letters, they muſt be envied and calumniated only for being at the head of it.

That which in my opinion ought to be the endeavour of any one who tranſlates Homer, is above all things to keep alive that ſpirit and fire which makes his chief character: in particular places, where the ſenſe can bear any doubt, to follow the ſtrongeſt and moſt poetical, as moſt agreeing with that character; to copy him in all the variations of his ſtyle, and the different modulations of his numbers; to preſerve, in the more active or deſcriptive parts, a warmth and elevation; in the more ſedate or narrative, a plainneſs and ſolemnity; in the ſpeeches, a fullneſs and perſpicuity; in the ſentences, a ſhortneſs and gravity: not to neglect even the little figures and turns on the words, nor ſometimes the very caſt of the periods; neither to omit nor confound any rites or cuſtoms of antiquity: perhaps too he ought to include the whole in a ſhorter compaſs than has hitherto been done by any tranſlator, who has tolerably preſerved either the ſenſe or poetry. What I would farther recommend to him, is to ſtudy his author rather from his own text, than from any commentators, how learned ſoever, or whatever figure they may make in the eſtimation of the world; to conſider him attentively in compariſon with Virgil above all the ancients, and with Milton above all the moderns. Next theſe, the Archbiſhop of Cam-

Fray's Telemachus may give him the trueſt idea of the ſpirit and turn of our author, and Boſſu's admirable treatiſe of the epic poem, the juſteſt notion of his deſign and conduct. But after all, with whatever judgment and ſtudy a man may proceed, or with whatever happineſs he may perform ſuch a work, he muſt hope to pleaſe but a few; thoſe only who have at once a taſte of poetry, and competent learning. For to ſatisfy ſuch as want either, is not in the nature of this undertaking; ſince a mere modern wit can like nothing that is not *modern*, and a pedant nothing that is not Greek.

What I have done is ſubmitted to the public, from whoſe opinions I am prepared to learn; though I fear no judges ſo little as our beſt poets, who are moſt ſenſible of the weight of this taſk. As for the worſt, whatever they ſhall pleaſe to ſay, they may give me ſome concern as they are unhappy men, but none as they are malignant writers. I was guided in this tranſlation by judgments very different from theirs, and by perſons for whom they can have no kindneſs, if an old obſervation be true, that the ſtrongeſt antipathy in the world is that of fools to men of wit. Mr Addiſon was the firſt whoſe advice determined me to undertake this taſk, who was pleaſed to write to me upon that occaſion in ſuch terms as I cannot repeat without vanity. I was obliged to Sir Richard Steele for a very early recommendation of my undertaking to the public. Dr Swift promoted my intereſt with that warmth with which he always ſerves his friend. The humanity and frankneſs of Sir Samuel Garth are what I never knew wanting on any occaſion. I muſt alſo acknow-

ledge with infinite pleaſure, the many friendly of fices, as well as ſincere criticiſms of Mr Congreve who had led me the way in tranſlating ſome parts o Homer. I muſt add the names of Mr Rowe an Dr Parnell, though I ſhall take a further opportu nity of doing juſtice to the laſt, whoſe good-natur (to give it a great panegyric) is no leſs extenſiv than his learning. The favour of theſe gentlemen i not entirely undeſerved by one who bears them ſ true an affection. But what can I ſay of the honou ſo many of the *Great* have done me, while the *fir names* of the age appear as my ſubſcribers, and th moſt diſtinguiſhed patrons and ornaments of learn ing as my chief encouragers? Among theſe it is particular pleaſure to me to find, that my higheſt ob ligations are to ſuch who have done moſt honour t the name of Poet: that his Grace the duke of Buck ingham was not diſpleaſed I ſhould undertake th author to whom he has given (in his excellent *Eſſay* ſo complete a praiſe:

" Read *Homer once*, and you can read no more;
" For all books elſe appear ſo mean, ſo poor,
" Verſe will ſeem Proſe: but ſtill perſiſt to read,
" And *Homer* will be all the books you need:"

That the Earl of Halifax was one of the firſt to fa vour me, of whom it is hard to ſay whether the ad vancement of the polite arts is more owing to his ge nerofity or his example: that ſuch a genius as m Lord Bolingbroke, not more diſtinguiſhed in th great ſcenes of buſineſs, than in all the uſeful an entertaining parts of learning, has not refuſed to b the critic of theſe ſheets, and the patron of the

writer: And that the noble author of the Tragedy of *Heroic Love*, has continued his partiality to me, from my writing paſtorals to my attempting the Iliad. I cannot deny myſelf the pride of confeſſing, that I have had the advantage not only of their advice for the conduct in general, but their correction of ſeveral particulars of this tranſlation.

I could ſay a great deal of the pleaſure of being diſtinguiſhed by the Earl of Carnarvon, but it is almoſt abſurd to particularize any one generous action in a perſon whoſe whole life is a continued ſeries of them. Mr Stanhope, the preſent Secretary of State, will pardon my deſire of having it known, that he was pleaſed to promote this affair. The particular zeal of Mr Harcourt (the ſon of the late Lord Chancellor) gave me a proof how much I am honoured in a ſhare of his friendſhip. I muſt attribute to the ſame motive that of ſeveral others of my friends, to whom all acknowledgments are rendered unneceſſary by the privileges of a familiar correſpondence: and I am ſatisfied I can no way better oblige men of their turn, than by my ſilence.

In ſhort, I have found more patrons than ever Homer wanted. He would have thought himſelf happy to have met the ſame favour at Athens, that has been ſhewn me by its learned rival, the Univerſity of Oxford. And I can hardly envy him thoſe pompous honours he received after death, when I reflect on the enjoyment of ſo many agreeable obligations, and eaſy friendſhips, which make the ſatisfaction of life. This diſtinction is the more to be acknowledged, as it is ſhewn to one whoſe pen has never gratified the prejudices of particular *parties*,

or the vanities of particular *men*. Whatever the ſuc-ceſs may prove, I ſhall never repent of an under-taking in which I have experienced the candour and friendſhip of ſo many perſons of merit; and in which I hope to paſs ſome of thoſe years of youth that are generally loſt in a circle of follies, after a manner neither wholly unuſeful to others, nor diſagreeable to myſelf.

PREFACE

TO THE

WORKS of SHAKESPEAR.

PREFACE

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IT is not my deſign to enter into a criticiſm upon this author; though to do it effectually and not ſuperficially, would be the beſt occaſion that any juſt writer could take, to form the judgment and taſte of our nation. For of all Engliſh poets Shakeſpear muſt be confeſſed to be the faireſt and fulleſt ſubject for criticiſm, and to afford the moſt numerous, as well as moſt conſpicuous inſtances, both of beauties and faults of all ſorts. But this far exceeds the bounds of a preface, the buſineſs of which is only to give an account of the fate of his works, and the diſadvantages under which they have been tranſmitted to us. We ſhall hereby extenuate many faults which are his, and clear him from the imputation of many which are not: a deſign which, though it can be no guide to future critics to do him juſtice in one way, will at leaſt be ſufficient to prevent their doing him an injuſtice in the other.

I cannot however but mention ſome of his principal and characteriſtic excellencies, for which (notwithſtanding his defects) he is juſtly and univerſally elevated above all other dramatic writers. Not that this is the proper place of praiſing him, but becauſe I would not omit any occaſion of doing it.

If ever any author deſerved the name of an *original*, it was Shakeſpear. Homer himſelf drew not his art ſo immediately from the fountains of Nature; it proceeded through Egyptian ſtrainers and channels, and came to him not without ſome tincture of the learning, or ſome caſt of the models, of thoſe before him. The poetry of Shakeſpear was inſpiration indeed: he is not ſo much an imitator, as an inſtrument of Nature; and 'tis not ſo juſt to ſay that he ſpeaks from her, as that ſhe ſpeaks through him.

His *Characters* are ſo much Nature herſelf, that 'tis a ſort of injury to call them by ſo diſtant a name as copies of her. Thoſe of other poets have a conſtant reſemblance, which ſhews that they received them from one another, and were but multipliers of the ſame image: each picture, like a mock-rainbow, is but the reflection of a reflection. But every ſingle character in Shakeſpear is as much an individual, as thoſe in life itſelf; it is as impoſſible to find any two alike; and ſuch as from their relation or affinity in any reſpect appear moſt to be twins, will upon compariſon be found remarkably diſtinct. To this life and variety of character, we muſt add the wonderful preſervation of it, which is ſuch throughout his plays, that, had all the ſpeeches been printed without the very names of the perſons, I believe one might have applied them with certainty to every ſpeaker.

The *power* over our *Paſſions* was never poſſeſſed in a more eminent degree, or diſplayed in ſo different inſtances. Yet all along there is ſeen no labour, no pains to raiſe them, no preparation to guide our gueſs to the effect, or be perceived to lead toward it: but the heart ſwells, and the tears burſt out, juſt

at the proper places: we are ſurpriſed the moment we weep; and yet upon reflection find the paſſion ſo juſt, that we ſhould be ſurpriſed if we had not wept, and wept at that very moment.

How aſtoniſhing is it again, that the paſſions directly oppoſite to theſe, laughter and ſpleen, are no leſs at his command! that he is not more a maſter of the *great* than of the *ridiculous* in human nature; of our nobleſt tenderneſſes, than of our vaineſt foibles; of our ſtrongeſt emotions, than of our idleſt ſenſations.

Nor does he only excel in the paſſions; in the coolneſs of reflection and reaſoning he is full as admirable. His *Sentiments* are not only in general the moſt pertinent and judicious upon every ſubject; but by a talent very peculiar, ſomething between penetration and felicity, he hits upon that particular point on which the bent of each argument turns, or the force of each motive depends. This is perfectly amazing, from a man of no education or experience in thoſe great and public ſcenes of life which are uſually the ſubject of his thoughts: ſo that he ſeems to have known the world by intuition, to have looked through human nature at one glance, and to be the only author that gives ground for a very new opinion, That the philoſopher, and even the man of the world, may be *born* as well as the poet.

It muſt be owned that with all theſe great excellencies, he has almoſt as great defects; and that as he has certainly written better, ſo he has perhaps written worſe, than any other. But I think I can in ſome meaſure account for theſe defects, from ſeveral cauſes and accidents; without which it is hard to imagine that ſo large and ſo enlightened a mind

could ever have been ſuſceptible of them. That all theſe contingencies ſhould unite to his diſadvantage ſeems to me almoſt as ſingularly unlucky, as that ſo many various (nay contrary) talents ſhould meet in one man, was happy and extraordinary.

It muſt be allowed that ſtage-poetry, of all other, is more particularly levelled to pleaſe the *populace*, and its ſucceſs more immediately depending upon the *common ſuffrage*. One cannot therefore wonder, if Shakeſpear, having at his firſt appearance no other aim in his writings than to procure a ſubſiſtence, directed his endeavours ſolely to hit the taſte and humour that then prevailed. The audience was generally compoſed of the meaner ſort of people; and therefore the images of life were to be drawn from thoſe of their own rank; accordingly we find that not our author's only, but almoſt all the old comedies have their ſcene among *tradeſmen* and *mechanics*: and even their hiſtorical plays ſtrictly follow the common *old ſtories* or *vulgar traditions* of that kind of people. In tragedy, nothing was ſo ſure to *ſurprize* and cauſe *admiration*, as the moſt ſtrange, unexpected, and conſequently moſt unnatural events and incidents; the moſt exaggerated thoughts; the moſt verboſe and bombaſt expreſſion; the moſt pompous rhymes, and thundering verſification. In comedy, nothing was ſo ſure to *pleaſe*, as mean buffoonery, vile ribaldry, and unmannerly jeſts of fools and clowns. Yet even in theſe, our author's wit buoys up, and is borne above his ſubject: his genius in thoſe low parts is like ſome prince of a romance in the diſguiſe of a ſhepherd or peaſant; a certain greatneſs and ſpirit now and then break out, which manifeſt his higher extraction and qualities.

It may be added, that not only the common audience had no notion of the rules of writing, but few even of the better ſort piqued themſelves upon any great degree of knowledge or nicety that way; 'till Ben Johnſon, getting poſſeſſion of the ſtage, brought critical learning into vogue; and that this was not done without difficulty, may appear from thoſe frequent leſſons (and indeed almoſt declamations) which he was forced to prefix to his firſt plays, and put into the mouths of his actors, the *Grex*, *Chorus*, &c. to remove the prejudices, and inform the judgment of his hearers. 'Till then, our author had no thoughts of writing on the model of the ancients: their tragedies were only hiſtories in dialogue; and their comedies followed the thread of any novel as they found it, no leſs implicitly than if it had been true hiſtory.

To judge therefore of Shakeſpear by Ariſtotle's rules, is like trying a man by the laws of one country, who acted under thoſe of another. He writ to the *people;* and writ at firſt without patronage from the better ſort, and therefore without aims of pleaſing them: without aſſiſtance or advice from the learned, as without the advantage of education or acquaintance among them: without that knowledge of the beſt models, the ancients, to inſpire him with an emulation of them: in a word, without any views of reputation, and of what poets are pleaſed to call immortality: ſome or all of which have encouraged the vanity, or animated the ambition, of other writers.

Yet it muſt be obſerved, that when his performances had merited the protection of his prince, and when the encouragement of the court had ſucceeded,

to that of the town; the works of his riper years are manifeſtly raiſed above thoſe of his former. The dates of his plays ſufficiently evidence that his productions improved, in proportion to the reſpect he had for his auditors. And I make no doubt this obſervation would be found true in every inſtance, were but editions extant from which we might learn the exact time when every piece was compoſed, and whether writ for the Town, or the Court.

Another cauſe (and no leſs ſtrong than the former) may be deduced from our author's being a *player*, and forming himſelf firſt upon the judgments of that body of men whereof he was a member. They have ever had a ſtandard to themſelves, upon other principles than thoſe of Ariſtotle. As they live by the majority, they know no rule but that of pleaſing the preſent humour, and complying with the wit in faſhion; a conſideration which brings all their judgment to a ſhort point. Players are juſt ſuch judges of what is *right*, as tailors are of what is *graceful*. And in this view it will be but fair to allow, that moſt of our author's faults are leſs to be aſcribed to his wrong judgment as a poet, than to his right judgment as a player.

By theſe men it was thought a praiſe to Shakeſpear that he ſcarce ever *blotted a line*. This they induſtriouſly propagated, as appears from what we are told by Ben Johnſon in his *Diſcoveries*, and from the preface of Heminges and Condell to the firſt folio edition. But in reality (however it has prevailed) there never was a more groundleſs report, to the contrary of which there are more undeniable evidences. As the comedy of the *Merry Wives of Windſor*, which he entirely new writ; the *Hiſtory of Henry* VI.

which was firſt publiſhed under the title of *The Contention of York and Lancaſter*, and that of *Henry* V. extremely improved, that of *Hamlet* enlarged to almoſt as much again as at firſt, and many others. I believe the common opinion of his want of learning proceeded from no better ground. This too might be thought a praiſe by ſome, and to this his errors have as injudiciouſly been aſcribed by others. For 'tis certain, were it true, it could concern but a ſmall part of them; the moſt are ſuch as are not properly defects, but ſuperfœtations; and ariſe not from want of learning or reading, but for want of thinking or judging: or rather (to be more juſt to our author) from a compliance to thoſe wants in others. As to wrong choice of the ſubject, a wrong conduct of the incidents, falſe thoughts, forced expreſſions, *&c.* if theſe are not to be aſcribed to the aforeſaid accidental reaſons, they muſt be charged upon the poet himſelf, and there is no help for it. But I think the two diſadvantages which I have mentioned (to be obliged to pleaſe the loweſt of people, and to keep the worſt of company) if the conſideration be extended as far as it reaſonably may, will appear ſufficient to miſlead and depreſs the greateſt genius upon earth. Nay the more modeſty with which ſuch a one is endued, the more he is in danger of ſubmitting and conforming to others, againſt his own better judgment.

But as to his want of learning, it may be neceſſary to ſay ſomething more. There is certainly a vaſt difference between *learning* and *languages*. How far he was ignorant of the latter, I cannot determine; but it is plain, he had much reading at leaſt, if they will not call it learning: nor is it any great matter

if a man has knowledge, whether he has it from one language or from another. Nothing is more evident than that he had a taſte of natural philoſophy, mechanics, ancient and modern hiſtory, poetical learning and mythology: We find him very knowing in the cuſtoms, rites, and manners of antiquity. In Coriolanus and Julius Cæſar, not only the ſpirit, but manners of the Romans are exactly drawn; and ſtill a nicer diſtinction is ſhown between the manners of the Romans in the time of the former, and of the latter. His reading in the ancient hiſtorians is no leſs conſpicuous, in many references to particular paſſages: and the ſpeeches copied from Plutarch in Coriolanus may, I think, as well be made an inſtance of his learning, as thoſe copied from Cicero in Catiline, of Ben Johnſon's. The manners of other nations in general, the Egyptians, Venetians, French, *&c.* are drawn with equal propriety. Whatever object of nature, or branch of ſcience, he either ſpeaks of or deſcribes, it is always with competent, if not extenſive knowledge: his deſcriptions are ſtill exact: all his metaphors appropriated and remarkably drawn from the true nature and inherent qualities of each ſubject. When he treats of ethic or politic, we may conſtantly obſerve a wonderful juſtneſs of diſtinction, as well as extent of comprehenſion. No one is more a maſter of the poetical ſtory, or has more frequent alluſions to the various parts of it: Mr Waller (who has been celebrated for this laſt particular) has not ſhewn more learning this way than Shakeſpear. We have tranſlations from Ovid publiſhed in his name, among thoſe poems which paſs for his, and for ſome of which we have undoubted authority (be-

ing publiſhed by himſelf, and dedicated to his noble patron the Earl of Southampton.) He appears alſo to have been converſant in Plautus, from whom he has taken the plot of one of his plays: he follows the Greek authors, and particularly Dares Phrygius, in another, (although I will not pretend to ſay in what language he read them.) The modern Italian writers of novels he was manifeſtly acquainted with; and we may conclude him to be no leſs converſant with the ancients of his own country, from the uſe he has made of Chaucer in *Troilus and Creſſida*, and in the *Two Noble Kinſmen*, if that play be his, as there goes a tradition it was (and indeed it has little reſemblance of Fletcher, and more of our Author than ſome of thoſe which have been received as genuine.)

I am inclined to think this opinion proceeded originally from the zeal of the partizans of our Author and Ben Johnſon; as they endeavoured to exalt the one at the expence of the other. It is ever the nature of parties to be in extremes; and nothing is ſo probable, as that becauſe Ben Johnſon had much the more learning, it was ſaid on the one hand that Shakeſpear had none at all; and becauſe Shakeſpear had much the moſt wit and fancy, it was retorted on the other, that Johnſon wanted both. Becauſe Shakeſpear borrowed nothing, it was ſaid that Ben Johnſon borrowed every thing. Becauſe Johnſon did not write extempore, he was reproached with being a year about every piece; and becauſe Shakeſpear wrote with eaſe and rapidity, they cried he never once made a blot. Nay, the ſpirit of oppoſition ran ſo high, that whatever thoſe of the one ſide objected to the other, was taken at the rebound, and turned

into praiſes; as injudiciouſly as their antagoniſts before had made them objections.

Poets are always afraid of envy; but ſure they have as much reaſon to be afraid of admiration. They are the Scylla and Charibdis of authors; thoſe who eſcape one, often fall by the other. *Peſſimum genus inimicorum laudantes*, ſays Tacitus: and Virgil deſires to wear a charm againſt thoſe who praiſe a poet without rule or reaſon.

" Si ultra placitum laudârit, baccare frontem
" Cingite, ne vati noceat."

But however this contention might be carried on by the partizans on either ſide, I cannot help thinking theſe two great poets were good friends, and lived on amicable terms, and in offices of ſociety with each other. It is an acknowledged fact that Ben Johnſon was introduced upon the ſtage, and his firſt works encouraged by Shakeſpear: and after his death, that Author writes *To the memory of his beloved Mr* William Shakeſpear, which ſhews as if the friendſhip had continued through life. I cannot for my own part find any thing *invidious* or *ſparing* in thoſe verſes, but wonder Mr Dryden was of that opinion. He exalts him not only above all his contemporaries, but above Chaucer and Spenſer, whom he will not allow to be great enough to be ranked with him; and challenges the names of Sophocles, Euripides, and Æſchylus, nay all Greece and Rome at once, to equal him; and (which is very particular) expreſsly vindicates him from the imputation of wanting *art*, not enduring that all his excellencies ſhould be attributed to *Nature*. It is remarkable too, that the praiſe he gives him in his *Diſcoveries* ſeems to proceed from a *perſonal kindneſs*; he tells us that he loved the man, as well as honour-

of his memory; celebrates the honeſty, openneſs and frankneſs of his temper; and only diſtinguiſhes, as he reaſonably ought, between the real merit of the Author, and the ſilly and derogatory applauſes of the players. Ben Johnſon might indeed be ſparing in his commendations (though certainly he is not ſo in this inſtance) partly from his own nature, and partly from judgment. For men of judgment think they do any man more ſervice in praiſing him juſtly, than laviſhly. I ſay, I would fain believe they were friends, though the violence and ill-breeding of their followers and flatterers were enough to give riſe to the contrary report. I would hope that it may be with *parties*, both in wit and ſtate, as with thoſe monſters deſcribed by the poets; and that their heads at leaſt may have ſomething human, though their *bodies* and *tails* are wild beaſts and ſerpents.

As I believe that what I have mentioned gave riſe to the opinion of Shakeſpear's want of learning; ſo what has continued it down to us may have been the many blunders and illiteracies of the firſt publiſhers of his works. In theſe editions their ignorance ſhines in almoſt every page; nothing is more common than *Actus tertia. Exit Omnes. Enter three witches ſolus.* Their French is as bad as their Latin, both in conſtruction and ſpelling: their very Welſh is falſe. Nothing is more likely than that thoſe palpable blunders of Hector's quoting Ariſtotle, with others of that groſs kind, ſprung from the ſame root; it not being at all credible that theſe could be the errors of any man who had the leaſt tincture of a ſchool, or the leaſt converſation with ſuch as had. Ben Johnſon (whom they will not think partial to him) allows him at leaſt to have had *ſome* Latin;

which is utterly inconſiſtent with miſtakes like theſe. Nay, the conſtant blunders in proper names of perſons and places, are ſuch as muſt have proceeded from a man who had not ſo much as read any hiſtory in any language; ſo could not be Shakeſpear's.

I ſhall now lay before the reader ſome of thoſe almoſt innumerable errors which have riſen from one ſource, the ignorance of the players, both as his actors and as his editors. When the nature and kinds of theſe are enumerated and conſidered, I dare to ſay that not Shakeſpear only, but Ariſtotle or Cicero, had their works undergone the ſame fate, might have appeared to want ſenſe as well as learning.

It is not certain that any one of his plays was publiſhed by himſelf. During the time of his employment in the Theatre, ſeveral of his pieces were printed ſeparately in quarto. What makes me think that moſt of theſe were not publiſhed by him, is the exceſſive careleſſneſs of the preſs: every page is ſo ſcandalouſly falſe ſpelled, and almoſt all the learned or unuſual words ſo intolerably mangled, that 'tis plain there either was no corrector to the preſs at all, or one totally illiterate. If any were ſuperviſed by himſelf, I ſhould fancy the two parts of *Henry IV.* and *Midſummer Night's Dream* might have been ſo; becauſe I find no other printed with any exactneſs; and (contrary to the reſt) there is very little variation in all the ſubſequent editions of them. There are extant two prefaces to the firſt quarto edition of *Troilus and Creſſida*, in 1609, and that of *Othello;* by which it appears, that the firſt was publiſhed without his knowledge or conſent, and even before it was acted, ſo late as ſeven or eight

years before he died; and that the latter was not printed till after his death. The whole number of genuine plays which we have been able to find printed in his life-time, amounts but to eleven; and of ſome of theſe, we meet with two or more editions by different printers, each of which has whole heaps of traſh different from the other; which I ſhould fancy was occaſioned by their being taken from different copies, belonging to different play-houſes.

The folio edition (in which all the plays we now receive as his were firſt collected) was publiſhed by two players, Heminges and Condell, in 1623, ſeven years after his deceaſe. They declare, that all the other editions were ſtolen and ſurreptitious, and affirm theirs to be purged from the errors of the former. This is true as to the literal errors, and no other; for in all reſpects elſe it is far worſe than the quartos.

Firſt, Becauſe the additions of trifling and bombaſt paſſages are in this edition far more numerous: for whatever had been added, ſince thoſe quartos by the actors, or had ſtolen from their mouths into the written parts, were from thence conveyed into the printed text, and all ſtand charged upon the author. He himſelf complained of this uſage in *Hamlet*, where he wiſhes that *thoſe who play the clowns would ſpeak no more than is ſet down for them.* (Act iii. Sc. 4.) But as a proof that he could not eſcape it, in the old editions of *Romeo and Juliet* there is no hint of a great number of the mean conceits and ribaldries now to be found there. In others, the low ſcenes of mobs, plebeians and clowns, are vaſtly ſhorter than at preſent: and I have ſeen one in particular (which ſeems to have belonged to the playhouſe, by having the

parts divided with lines, and the actors' names in the margin) where ſeveral of thoſe very paſſages were added in a written hand, which are ſince to be found in the folio.

In the next place, a number of beautiful paſſages which are extant in the firſt ſingle editions, are omitted in this; as it ſeems without any other reaſon, than their willingneſs to ſhorten ſome ſcenes; theſe men (as it was ſaid of Procruſtes) either lopping, or ſtretching an author, to make him juſt fit for their ſtage.

This edition is ſaid to be printed from the *original copies*. I believe they meant thoſe which had lain ever ſince the Author's days in the playhouſe, and had from time to time been cut, or added to, arbitrarily. It appears that this edition, as well as the quartos, was printed (at leaſt partly) from no better copies than the *prompter's book*, or *peace-meal parts* written out for the uſe of the actors: for in ſome places their * very names are, through careleſſneſs, ſet down inſtead of the *perſonæ dramatis:* and in others the notes of direction to the *property-men* for their *moveables*, and to the *players* for their *entries*, are inſerted into the text, through the ignorance of the tranſcribers.

The plays not having been before ſo much as diſtinguiſhed by *acts* and *ſcenes*, they are in this edition divided according as they played them: often where there is no pauſe in the action, or where they thought

* *Much ado about Nothing*, Act ii. Enter Prince Leonato, Claudio, and *Jack Wilſon*, inſtead of Balthaſar. And in Act iv. *Cowley*, and *Kemp*, conſtantly through a whole ſcene. Edit. Fol. 1623, and 1632.

fit to make a breach in it, for the ſake of muſic, maſques, or monſters.

Sometimes the ſcenes are tranſpoſed and ſhuffled backward and forward; a thing which could no otherwiſe happen, but by their being taken from ſeparate and piece-meal written parts.

Many verſes are omitted entirely, and others tranſpoſed; from whence invincible obſcurities have ariſen, paſt the gueſs of any commentator to clear up, but juſt where the accidental glimpſe of an old edition enlightens us.

Some characters were confounded and mixed, or two put into one, for want of a competent number of actors. Thus in the quarto edition of *Midſummer Night's Dream*, Act v. Shakeſpear introduces a kind of maſter of the revels called *Philoſtrate;* all whoſe part is given to another character (that of Egeus) in the ſubſequent editions: ſo alſo in *Hamlet* and *King Lear*. This too makes it probable, that the prompter's books were what they called the original copies.

From liberties of this kind, many ſpeeches alſo were put into the mouths of wrong perſons, where the author now ſeems chargeable with making them ſpeak out of character: or ſometimes perhaps for no better reaſon, than that a governing player, to have the mouthing of ſome favourite ſpeech himſelf, would ſnatch it from the unworthy lips of an underling.

Proſe from verſe they did not know, and they accordingly printed one for the other throughout the volume.

Having been forced to ſay ſo much of the players, I think I ought in juſtice to remark, that the judg-

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This edition is ſaid to be printed from the *original copies*. I believe they meant thoſe which had lain ever ſince the Author's days in the playhouſe, and had from time to time been cut, or added to, arbitrarily. It appears that this edition, as well as the quartos, was printed (at leaſt partly) from no better copies than the *prompter's book*, or *peace-meal parts* written out for the uſe of the actors: for in ſome places their * very names are, through careleſſneſs, ſet down inſtead of the *perſonæ dramatis:* and in others the notes of direction to the *property-men* for their *moveables*, and to the *players* for their *entries*, are inſerted into the text, through the ignorance of the tranſcribers.

The plays not having been before ſo much as diſtinguiſhed by *acts* and *ſcenes*, they are in this edition divided according as they played them: often where there is no pauſe in the action, or where they thought

* *Much ado about Nothing*, Act ii. Enter Prince Leonato, Claudio, and *Jack Wilſon*, inſtead of Balthaſar. And in Act iv. *Cowley*, and *Kemp*, conſtantly through a whole ſcene. Edit. Fol. 1623, and 1632.

fit to make a breach in it, for the ſake of muſic, maſques, or monſters.

Sometimes the ſcenes are tranſpoſed and ſhuffled backward and forward; a thing which could no otherwiſe happen, but by their being taken from ſeparate and piece-meal written parts.

Many verſes are omitted entirely, and others tranſpoſed; from whence invincible obſcurities have ariſen, paſt the gueſs of any commentator to clear up, but juſt where the accidental glimpſe of an old edition enlightens us.

Some characters were confounded and mixed, or two put into one, for want of a competent number of actors. Thus in the quarto edition of *Midſummer Night's Dream*, Act v. Shakeſpear introduces a kind of maſter of the revels called *Philoſtrate;* all whoſe part is given to another character (that of Egeus) in the ſubſequent editions: ſo alſo in *Hamlet* and *King Lear*. This too makes it probable, that the prompter's books were what they called the original copies.

From liberties of this kind, many ſpeeches alſo were put into the mouths of wrong perſons, where the author now ſeems chargeable with making them ſpeak out of character: or ſometimes perhaps for no better reaſon, than that a governing player, to have the mouthing of ſome favourite ſpeech himſelf, would ſnatch it from the unworthy lips of an underling.

Proſe from verſe they did not know, and they accordingly printed one for the other throughout the volume.

Having been forced to ſay ſo much of the players, I think I ought in juſtice to remark, that the judg-

ment, as well as condition of that claſs of people, was then far inferior to what it is in our days. As then the beſt playhouſes were inns and taverns (the Globe, the Hope, the Red Bull, the Fortune, *&c.*) ſo the top of the profeſſion were then mere players, not gentlemen of the ſtage: they were led into the buttery by the ſteward, not placed at the lord's table or lady's toilette: and conſequently were entirely deprived of thoſe advantages they now enjoy, in the familiar converſation of our nobility, and an intimacy (not to ſay dearneſs) with people of the firſt condition.

From what has been ſaid, there can be no queſtion but had Shakeſpear publiſhed his works himſelf (eſpecially in his latter time, and after his retreat from the ſtage) we ſhould not only be certain which are genuine, but ſhould find in thoſe that are, the errors leſſened by ſome thouſands. If I may judge from all the diſtinguiſhing marks of his ſtyle, and his manner of thinking and writing, I make no doubt to declare that thoſe wretched plays, *Pericles*, *Locrine*, *Sir John Oldcaſtle*, *Yorkſhire Tragedy*, *Lord Cromwell*, *The Puritan*, and *London Prodigal*, cannot be admitted as his. And I ſhould conjecture of ſome of the others (particularly *Love's Labour Loſt*, *The Winter's Tale*, and *Titus Andronicus*) that only ſome characters, ſingle ſcenes, or perhaps a few particular paſſages, were of his hand. It is very probable what occaſioned ſome plays to be ſuppoſed Shakeſpear's was only this, that they were pieces produced by unknown authors, or fitted up for the theatre while it was under his adminiſtration; and no owner claiming them, they were adjudged to him, as they give ſtrays to the lord of the manor: a miſtake which

(one may alſo obſerve) it was not for the intereſt of the houſe to remove. Yet the players themſelves, Heminges and Condell, afterwards did Shakeſpear the juſtice to reject thoſe eight plays in their edition, though they were then printed in his name, in every body's hands, and acted with ſome applauſe; (as we learn from what Ben Johnſon ſays of *Pericles* in his ode on the *New-Inn.)* That *Titus Andronicus* is one of this claſs I am the rather induced to believe, by finding the ſame author openly expreſs his contempt of it in the *Induction to Bartholomew-Fair*, in the year 1614, when Shakeſpear was yet living. And there is no better authority for thoſe latter ſort, than for the former, which were equally publiſhed in his life-time.

If we give into this opinion, how many low and vicious parts and paſſages might no longer reflect upon this great genius, but appear unworthily charged upon him? And even in thoſe which are really his, how many faults may have been unjuſtly laid to his account from arbitrary additions, expunctions, tranſpoſitions of ſcenes and lines, confuſion of characters and perſons, wrong application of ſpeeches, corruptions of innumerable paſſages by the ignorance, and wrong corrections of them again by the impertinence, of his firſt editors? From one or other of theſe conſiderations, I am verily perſuaded that the greateſt and the groſſeſt part of what are thought his errors would vaniſh, and leave his character in a light very different from that diſadvantageous one in which it now appears to us.

This is the ſtate in which Shakeſpear's writings ly at preſent; for, ſince the above-mentioned folio edition, all the reſt have implicitly followed it, with-

out having recourſe to any of the former, or ever making the compariſon between them. It is impoſſible to repair the injuries already done him; too much time has elapſed, and the materials are too few. In what I have done, I have rather given a proof of my willingneſs and deſire, than of my ability to do him juſtice. I have diſcharged the dull duty of an editor, to my beſt judgment, with more labour than I expect thanks, with a religious abhorrence of all innovation, and without any indulgence to my private ſenſe or conjecture. The method taken in this edition will ſhew itſelf. The various readings are fairly put in the margin, ſo that every one may compare them; and thoſe I have preferred into the text are conſtantly *ex fide codicum*, upon authority. The alterations or additions which Shakeſpear himſelf made, are taken notice of as they occur. Some ſuſpected paſſages which are exceſſively bad (and which ſeem interpolations, by being ſo inſerted that one can entirely omit them without any chaſm or deficience in the context) are degraded to the bottom of the page, with an aſteriſk referring to the places of their inſertion. The ſcenes are marked ſo diſtinctly that every removal of place is ſpecified; which is more neceſſary in this author than any other, ſince he ſhifts them more frequently; and ſometimes, without attending to this particular, the reader would have met with obſcurities. The more obſolete or unuſual words are explained. Some of the moſt ſhining paſſages are diſtinguiſhed by commas in the margin; and where the beauty lay not in particulars but in the whole, a ſtar is prefixed to the ſcene. This ſeems to me a ſhorter and leſs oſtentatious method of performing the better half of cri-

ticiſm, (namely the pointing out an author's excellencies) than to fill a whole paper with citations of fine paſſages, with *general applauſes*, or *empty exclamations* at the tail of them. There is alſo ſubjoined a catalogue of thoſe firſt editions by which the greater part of the various readings and of the corrected paſſages are authoriſed (moſt of which are ſuch as carry their own evidence along with them.) Theſe editions now hold the place of originals, and are the only materials left to repair the deficiencies or reſtore the corrupted ſenſe of the author: I can only wiſh that a greater number of them (if a greater were ever publiſhed) may yet be found, by a ſearch more ſucceſsful than mine, for the better accompliſhment of this end.

I will conclude by ſaying of Shakeſpear, that with all his faults, and with all the irregularity of his *drama*, one may look upon his works, in compariſon of thoſe that are more finiſhed and regular, as upon an ancient majeſtic piece of Gothic architecture, compared with a neat modern building: the latter is more elegant and glaring, but the former is more ſtrong and more ſolemn. It muſt be allowed, that in one of theſe there are materials enough to make many of the other. It has much the greater variety, and much the nobler apartments; though we are often conducted to them by dark, odd, and uncouth paſſages: nor does the whole fail to ſtrike us with greater reverence, though many of the parts are childiſh, ill-placed, and unequal to its grandeur.

END OF VOLUME FIFTH.

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